Rabbi Max Nussbaum, Rabbi, Israel Temple
Lion Feuchtwanger, Refugee and writer
Dr. Sanford Goldner, CIO Research Assistant
Peter M. Kahn, Businessman
Dr. Jack Agina, teacher in the Peoples
Education Center
Julius Fligelman

[redacted]

HOLLYWOOD INDEPENDENT CITIZENS COMMITTEE
OF THE ARTS, SCIENCES AND PROFESSIONS
(November 14, 1946 through February 14, 1947)

[redacted]

A confidential informant of the Los Angeles Field Division, [redacted] in November, 1946, advised the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions had issued thousands of letters to organizations, unions and individuals, asking support for the same list of candidates supported by the Communist Party and the Communist front groups. Despite this, only one candidate supported by the organization for a major office was elected. This candidate was Helen Gahagan Douglas who was reelected to Congress from the 14th Congressional district. All others were defeated.

In this campaign the organization cooperated with all other Communist dominated groups, such as:

Los Angeles CIO Council
National Citizens PAC
Progressive AF of L Committee
Railroad Brotherhoods Joint Legislative Council

But as this entire program was defeated and as the entire political complexion of the State of California was changed, swinging definitely to the right, the HICCASP is now left in an isolated and unpopular position, even within the Hollywood studio circles. In fact, one member of the organization stated, "we were completely stunned by this turn of events."

However, despite all this, the HICCASP is still dominated by the Communist Party. It will hew to any changes made by this party. In fact, the HICCASP, like the Communist Party itself, will now be reorganized to meet the conditions of change, which are referred to under Section III. It will conform to the change in the tactics of the Communist Party of the United States which will now be altered because of the coming clash with the Soviet Union. For this reason, it can be stated that the HICCASP is now midway between two political positions, one a hangover from the Communist Political Association and the other the late position, the revolutionary position of Marxism-Leninism. It will now become either a more open propaganda agency for the Communist Party, or go out of existence altogether.

In December, 1946, the same informant, [redacted] reported that the national organization ICCASP is contemplating merging with the National Citizens Political Action Committee with the ultimate object of laying the foundation for a "third party" to be composed of and controlled by the so-called "liberal"

189

elements in the United States. It is not known as yet whether this new combination, should it be brought about, will bear a different name from either of the above named. Should this new combination emerge as a third party, it would be right in line with the Communist Party of the United States which is now agitating for such a third party.

While no open meetings have been held, or announcements made of this proposed merger of the two organizations before mentioned, meetings have been held in private homes for discussion of the subject. The last meeting was held in the home of Eddie Cantor on December 3, 1946, where the matter was discussed. It was impossible to secure the names of those who attended, but the matter of the new party was discussed favorably along with the proposed leadership of Henry Wallace and Claude Pepper. However, the informant states that the matter was discussed more from a racial standpoint (Jewish) than from a liberal (Communist) one.

In January of 1947, informant [redacted] reported that the Hollywood chapter of the national organization is now preparing to go out of existence under that name and emerge as the Hollywood Branch of the new organization formed in New York on December 28 and 29, 1946, called Progressive Citizens of America. This latter organization was formed by a merger of the ICCASP and the National Citizens Political Action Committee (NCPAC).

The convention to bring forth this new organization was held in New York on the afore-mentioned dates. The delegates who represented the Hollywood ICCASP were the following:

E. Y. Harburg - song writer
George Pepper - musician
Larry Adler - musician
Anne Revere - actress
Aline McMahon

The delegates representing the NCPAC from Southern California were:

Bert Witt
Simon Lazarus
Howard Da Silva - screen actor

The Hollywood branch of the new organization is now being set up, and up to the time of this report it had not been completed. Who the officers are and what the general program will be had not as yet been determined.

HOLLYWOOD WRITERS MOBILIZATION

The "Guildsmen," official newspaper of the American Newspaper Guild [redacted] 1, 1946, reflected the specific 1946-47 program of the Hollywood Writers Mobilization as follows:

"PUBLIC SERVICE

"Continue to meet the heavy volume of requests for writing, producing, and directing services in line with patriotic objectives and designed to help safeguard and give meaning to the peace.

"PUBLICATIONS

"Development of the field of 'The Hollywood Quarterly', the unique non-profit magazine co-sponsored by the Hollywood Writers Mobilization and the University of California to provide a mature medium of expression for workers in the communications industries and for the study of those industries. Publication of this magazine marks the first time, writers, producers, artists, directors, and technologists have joined with a major university in a project of this kind.

"MOTION PICTURES

"Once a month the Mobilization shows a distinguished motion picture, either American or foreign and then holds a town-meeting type of audience discussion concerning craft problems in motion picture writing, directing, and producing, and dealing with the social issues implicit in the picture. The Mobilization also premiers unusual films, and plans for film production in 16 mm. documentary and educational field are being made.

"RADIO

"In cooperation with the Federation of American Scientists, the Mobilization has created a public service sustaining series of radio plays, dealing with problems created by the atomic bomb and nuclear fission. The Hollywood Writers Mobilization is also establishing a new radio work shop for the exploration of new and experimental techniques in radio writing and production

"NEWSPAPERS

"The Mobilization is working closely with the Los Angeles Newspaper Guild in the public relations field, and in the creation of special articles, brochures, and news stories to serve worthy purposes. It is working closely with LANG to develop a nationally syndicated weekly column for the Negro press. [redacted]

19

"Recently the Mobilization has received official awards from the Government of the United States, the Government of Canada and from Government Department [redacted] its war activities services in which the LANG played a vital role."

Following is a summary of the war activities services rendered by the Hollywood Writers Mobilization to the present time:

Documentary and short subject films	210
Radio scripts	1069
Army-Navy camp shows	910
War bond speeches	490
Blood bank speeches	430
War agency brochures	29
War activity feature stories	125
Songs	60
Posters and slogans	360

Confidential informant [redacted] in reporting on the Hollywood Writers Mobilization in November, 1946, stated that this Communist controlled propaganda organization has, within the last sixty days or more, narrowed its activities to a considerable extent. It has not, as an organization, supported or sponsored the usual run of Communist pressure groups, but has instead confined its activities to the radio field.

While the writer members of this group are, at the same time, members of or supporters of many other activities of a Communist front nature, the organization itself has withdrawn from open support of such. This does not mean any change in ideology or desertion of the Communist movement in Hollywood. It is because other organizations have preempted the field of open political action. Such organizations are the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions, the Win the Peace Congress, National Citizens Political Action Committee, etc.

The last important activity of the organization, aside from its radio efforts, was the publication of the Hollywood Quarterly, a publication sponsored jointly by the HWM and the University of California at Los Angeles, UCLA. The last issue of this magazine was dated July, 1946. Another issue was due in October. At the time of this report, this issue had not been published. The alliance with the university is still in existence, although there has been very little activity in conjunction with the university.

Confidential informant [redacted] further advised that a radio program entitled "It is Beginning Here" is being sponsored by the organization and

presented over radio station KLAC in Los Angeles. The program is presented each Monday evening at 7:15 p.m. The program purports to be in the "interest of minority groups." The program follows exactly the position of the Communist Party on this question of minorities. Those taking part in this program written by members of the HWM are:

Lillian Randolph, Negro actress
Ken Niles, announcer
Harry Hoijer, Professor of Anthropology of UCLA
Mrs. Betty Jones, Negro of a public housing project
Lee Horton, writer and director, member of HWM

The content of this program is the usual agitation of minority prejudices against the established American customs.

Interspersed with these programs at various times are so-called "discussions" of the Negro and minority questions. Such discussions took place on October 7, 1946, and several times since. Those taking part were:

Carey McWilliams, attorney and follower of the Communist Party line
Carleton Moss, Negro writer employed in Hollywood
True Boardman, Hollywood writer, radio and screen

All the foregoing are members of the Mobilization and connected with other Communist front organizations. [redacted]

In December of 1946, [redacted] reported that the Hollywood Writers Mobilization had again become active in propaganda fields and pressure tactics. He reported that because of its connections with the University of California, a state institution, which connections are definite and fixed with the State Board of Regents, the Hollywood Writers Mobilization is able to penetrate and influence many other sources not possible otherwise.

Under the joint sponsorship of the University and the Hollywood Writers Mobilization, the organization publishes a "Quarterly" magazine dealing with motion pictures, radio and music and so-called "culture" in general. The October, 1946, issue of this publication, printed by the University Press and copywrited by the Board of Regents of the University, is now on the news stands. The nature of the publication is, of course, determined by the persons responsible for its content. The complete list of these persons, nearly all of whom have long been identified with Communist activity, either as actual members of the Party, or ardent sympathizers, is as follows:

Editors:

*John Howard Lawson - writer
Franklin Fearing - UCLA Professor
Kenneth MacGowan - writer
Franklin P. Rolfe - UCLA teacher
Samuel T. Farquahar - Editor, Hollywood Quarterly
*Sylvia Jarrico - Assistant Editor, writer

Advisory Committees:

MOTION PICTURE

Ralph Beals - UCLA Professor
Howard Estabrock - writer
Arthur Ball - writer
*Leon Becker - writer
Carl Beier
Leonard Bloom - UCLA Professor
*Bill Blowitz - writer
L. M. K. Boelter - writer
William Brockway - writer
*Sidney Buchman - Director
Mae Churchill - writer
Charles G. Clarke - teacher
*Edward Dmytryk - Director
Farciot Edouart - teacher
Margaret Gledhill - writer
*E. N. Hooker - writer
*Boris Ingster - Russian writer
Dorothy Jones - writer
Harry Kimball - writer
Alexander Knox - actor
Vern O. Knudsen
Milton Krims - writer
Emmett Lavery - writer
Harold Leonard - writer
*Jay Leyda - writer
Ben Maddow - writer
*Josef Mischel - writer
Gordon Mitchell - teacher
[illegible] - writer
Dudley Nichols - director
Florence Odets - photographer
*Irving Pichel - director and writer

*Abraham Polonsky - writer
Vladimir Pozner - writer
David Robinson - writer
*Zachary Schwartz - writer
Fred Sersen
Vincent Sherman - writer and director
Sidney Solow - writer
*Theodore Strauss - writer
Ernest Templin - writer
Greg Toland - writer
*John Weber - writer
Michael Wilson - writer
Virginia Wright - columnist

MUSIC:

Lawrence Morton
Ingolf Dahl - composer of music
Martha Deans - teacher
Adolph Deutsch - composer
Hanns Eisler - (brother of Gerhart Eisler) composer and director of music
Hugo Friedhofer - composer
Gail Kubik - composer
Robert Nelson - writer
David Raksin - writer of music
*Earl Robinson - composer
Walter Rubsamen - writer of music

RADIO:

Harry Hoijer - UCLA Professor
Milton Merlin - writer
Forrest Barnes - writer
True Bordman - writer
*John Bunkel - radio writer
Ralph Freud - teacher at UCLA
*Lwight Hauser - radio announcer
Nancy Holme - radio writer
John Houseman - writer
Carl Kuhl - writer
Jerome Lawrence - writer
Robert Leonard - director and producer

Ranald MacDougall - writer
Arnold Marquis - writer
William Matthews - writer
*Sam Moore - writer
*Harold Salemson - writer
Ashmead Scott - writer
Paul Stewart - director at Paramount
Orson Welles - actor
John Khedon - writer, Committee for Better Education

The asterisk placed before certain names appearing on the above list indicates that these individuals have been previously identified as having been affiliated with the Communist Party program either directly or through its front organizations.

It will be noticed that the name of Hanns Eisler appears as a member of the Hollywood Writers Mobilization and as one of the "advisors" on programs. This is the same Hanns Eisler mentioned by [redacted] and [redacted] as the brother of Gernard Eisler (Hans Berger) and active in the work of the Russian Secret Police in the United States for some ten years.

In addition to above activity, the Hollywood Writers Mobilization has launched a series of ten "forums" which it calls "Counter-Attack." These discussion forums purport to be for the purpose of "exposing the Tenney-Hearst-Rankin attack on cultural and academic freedom." The first of the series was held at the El Patio Theater, Hollywood, on December 2, 1946. The list of speakers for the entire series was announced as:

Millen Brand - writer
Peter DeLima - commentator
Frances Eisenberg - school teacher, San Fernando Valley
Franklin Fearing - UCLA professor
Lion Feuchtwanger - German refugee
Harry Hoijer - UCLA professor
John B. Hughes - commentator
Howard Koch - writer
Emmett Lavery - writer
*John Howard Lawson - writer
Kenneth MacGowan - writer
Arch Oboler - writer
*W.E.Oliver - writer
Harold Orr - Federation of Teachers Local 430
William N. Robson
Dore Schary - Assistant producer

Paul Stewart - director at Paramount
*Dalton Trumbo - writer

The following were the speakers at the December 2, 1946, meeting:

Averill Berman - broadcaster
John B. Hughes - commentator
Mrs. Frances Eisenberg - school teacher in San Fernando Valley
Howard Koch - writer
*Richard Collins - writer
Millen Brand - writer
Peter de Lima - commentator
Mrs. Blanche Bettington - school teacher in San Fernando Valley

Each speaker followed the present line of the Communist Party which purports to be aware of a "native fascist" movement to destroy personal liberties, control education and thought; in general all the speakers pretended to see the setting up of a fascist state in this country in short order; and only they and their kind can prevent such a catastrophe.

Mrs. Eisenberg and Mrs. Bettington were discovered to be indoctrinating their pupils with the Communist Party line, they both being teachers in the Los Angeles public schools.

The subjects for the complete series will be:

You Can't Teach That
The Attack on Hollywood
What's Behind the Rankin-Tenney-Wood Smear Campaign?
Who Owns the Air?
The Story Behind the Blue Book Report of the FCC
The Book Burners
The Hearst-Inspired Campaign to Control the Literary Freedom
You can't Hear That
Thought-Control Via the Air Waves
America's Iron Curtain
Restrictions on Freedom of International Communication
You Can't Print That
Suppression of the News
The Writer Under Attack
Drive to Control the Written Word

(Never a criticism of Soviet Russia)

[redacted]

HOLLYWOOD COMMUNITY RADIO

The Communists and Communist sympathizers which have been reported to this Bureau as affiliated with the Hollywood Community Radio group indicates that this is another attempt on the part of the Communists to obtain a radio station within an area where they have a considerable following to disseminate their propaganda and doctrines. The Communist connections of this group were called to the attention of the Federal Communications Commission by memorandum dated October 1, 1946, and by memorandum dated December 18, 1946. A second hearing is to be held on March 10, 1947, at Los Angeles, California, by the Federal Communications Commission at which time the Hollywood Community Radio will endeavor to refute the allegations which have been made against it in that it has Communist connections. It should be pointed out that at the first hearing held by the FCC, Jack Tenney of the Un-American Activities Committee for the State of California belabored the Communists and Communist connections of the Hollywood Community Radio for some four hours.

There are two other groups applying for the license for this five kilowatt station. They are the Coast Radio Broadcasting Corporation and the Huntington Park Broadcasting Corporation. Should this license be granted to the Hollywood Community Radio group, confidential informant [redacted] of the Los Angeles Office has stated that while the name of this group is the Hollywood Community Radio in reality it is the Hollywood Writers Mobilization and that all of the active officers or officers to be are members of the Hollywood Writers Mobilization. He also indicated that if this license was to be given to the Hollywood Community Radio that the Hollywood Writers Mobilization would direct its entire efforts to the radio field.

AMERICAN AUTHORS' AUTHORITY

[redacted] a screen writer who has requested that his name be kept in the strictest confidence, advised Agents of the Los Angeles Office that the purpose of the American Authors Authority would be to set up a Director from each of the four guilds, namely, the Screen Writers Guild, the Dramatists Guild, the Authors League of America, and the Radio Writers Guild. These directors would in turn elect a president who would also be a director and chairman of the board. The American Authors Authority would then establish field representatives, lobbyists and offices to be maintained in Washington, D. C., New York City, Chicago and Los Angeles. The aim of the American Authors Authority would be to copyright in its own name for benefit of its members all literature whether for the stage, screen, book, magazine or radio and lease but never sell the rights to all of this literature under copyright.

The Authority is to be financed by a service charge levied on all corporations doing business with the AAA, and eventually a percentage will be levied against the gross of every magazine, book publisher, reprint publisher, [redacted] radio station and every picture company, which would be pooled into a fund and then either divided among the members or used for a plan for the member's future security. It has been carefully pointed out that the AAA would make no attempt to supercede the four guilds, but to insure its power, a plan is under way whereby members of the AAA would refuse to work on any material except that owned by the AAA.

For some time writers have been seeking to prohibit the outright sale of their material and thus gain revenue from the reissue of a film, or book, or story, and informant [redacted] previously mentioned, has pointed out that many of the writers within the Screen Writers Guild have been honestly and sincerely attracted by the economic aspect of establishing an American Authors Authority. However, this proposal can be seen as an instrument to demand absolute control over every type of printed material. In this connection it is interesting to point out that on May 23, 1946, through a technical surveillance maintained on John Howard Lawson, leader of the Communist movement in the motion picture industry, it was learned that Lawson while discussing the best way to "communize" the United States stated "the best part is by Communizing the writers and producers in Hollywood, and eventually controlling every picture and fiction story produced in Hollywood and perhaps one day controlling every news article in the US that the people read."

There has, of course, been a vigorous opposition to the establishment of an AAA, and the October, 1946, issue of the Screen Writer reflects a portion of the criticism expressed against this plan in the press. The plan has been attacked as an "iron curtain ban on writers," and the charge has frequently been made that the Screen Writers Guild has come under the complete domination of the Communist Party. W. R. Wilkerson, editor of the Hollywood Reporter, has called the AAA a vote for "Joe Stalin."

The criticism of the establishment of an AAA has not been limited to the press, but has extended to a group of prominent writers in New York who on September 12, 1946, formed "The American Writers Association" to combat what they termed an attempt to establish monopoly control over literary production in the U.S. This association of 50 prominent writers, including Louis Bromfield, Katharine Brush, John Erskine, and others, has set up a headquarters in New York and is seeking to enlist the aid of 300 other leading American authors, publicly stating that the Association will fight any attempt to establish "a dictatorship over the nation's writers."

Through a technical surveillance on John Howard Lawson it has been ascertained that the Communists are vigorously promoting the establishment of an AAA, and this source revealed that on September 24, 1946, V. J. Jerome,

National Communist figure, came to Los Angeles to consult with Communist screen writers in an effort to promote the AAA. Recently, Lubomir Linhart, [redacted] Slovakian film czar, has been in Los Angeles, and on September 24, 1946, Linhart met with Communist Harold J. Salemson, Director of Publications for the Screen Writers Guild, to discuss the AAA.

Following the widespread opposition to the establishment of an AAA, James M. Cain announced in the October 4, 1946, issue of Variety that the entire plan was being redrafted by a special sub-committee of the Screen Writers Guild, to allay fears that politics would enter into the operations of the AAA. Later in the month, Cain went to New York to discuss this proposal with the American Authors League, but was unable to confer with the president, Elmer Rice, who has since resigned. Cain publicly accused Rice of ignoring him, and indicated that he was having considerable difficulty getting the Authors League of America to subscribe to his plan. Interviewed in New York, Cain stated that he was retreating from the original proposal for an AAA, and stated that the plan no longer envisioned a monopoly on writing properties, and he stated that authors would be free to join or not join.

Katherine Barnes of MGM studios has stated that in a discussion of this plan with Louie B. Mayer, head of MGM, Mayer advised this source that he would use public domain material for as long as twenty years if necessary, to defeat this proposal. Apparently in the realization that especially film producers would resort to public domain material, Howard Dimsdale and Guy Endore wrote an article in the October, 1946, issue of the Screen Writer, entitled "Want to Buy the Brooklyn Bridge?" Both Dimsdale and Endore are members of the Communist Party, and in this article "demanded" that public domain material be administered for the public level. The authors stated that "either the Government through a Secretary of Fine Arts (long overdue in our cabinet), or the various responsible bodies of organized artists should be put in charge of public domain.

The issue of the AAA is given widespread attention in the Screen Writer, and the editorial in the October, 1946, issue of the Screen Writer was given over to praising the AAA. [redacted]

At a meeting held on August 8, 1946, of the Council of Hollywood Guilds and Unions Mr. Walter Dunniger of the Screen Writers Guild appeared before the Council members and urged the members to give their support to the American Authors Authority which is being pushed by members of the Communist Party. This information was obtained [redacted] by an agent of the Los Angeles Field Office. [redacted]

[redacted] confidential informant of the Los Angeles Office, in

referring to the Authority has stated that it has not been able to put over its program before the Executive Council of the Authors League of America. [redacted] that the action is now pending before the Council and is to be taken up early in 1947.

"YOUR WORLD"

Above is the title for a new magazine sponsored by the American-Russian Institute and to be published in Canada, the first issue was scheduled to come out during the month of January, 1947. The announcement of this new publication was made by Raymond Arthur Davies at a meeting held on November 13, 1946, at the First Unitarian Church in Los Angeles to celebrate the twenty-ninth anniversary of the Russian revolution.

The staff of the magazine was to be composed of the following:

Raymond Arthur Davies, Editor-in-Chief

Norman Corwin, Associate Editor, radio writer

Leo Huberman, Associate Editor, Publicity Department of the CIO, Washington, D. C.

Ella Winter, Associate Editor, writer
*Ring Lardner, Jr., Associate Editor, writer
Carey McWilliams, Associate Editor, professional speaker
George Seldes, Associate Editor, published of "In Fact

All the above have long records of Communist activities. While this publication was to be issued from Canada, it is evident that Hollywood will direct the material and contents. [redacted]

PEOPLES EDUCATIONAL CENTER

It has been reported that this Communist influenced school for the indoctrination of young persons in the motion picture industry and those aspiring to get into the industry has recently announced its mid-winter courses. It has been reported that its officers and instructors as well as the courses announced are the usual Communist personnel and propaganda efforts. Its courses are said to follow the Communist Party line and the school itself has been reported as being very successful. The Peoples Educational Center has also been referred to as one of the potent factors in propaggandizing. Communists and developing individual Communists in the Hollywood picture industry. The director of the school is Sidney Lavison who is reported to be a known Communist of long standing.

ACTORS EQUITY ASSOCIATION

The Los Angeles Examiner for November 25, 1946, under the heading "Actors Asking Reds Ouster" under a New York by-line, stated in part that more than 2500 of America's leading actors of stage, screen and radio have signed petitions demanding that the Actors Equity Association clear out the Communists.

The following is a notation from this newspaper article:

"During the past months hundreds of petitions have been circulated on Broadway and in Hollywood by members of the AFL Union, which has been accused of being dominated by followers of the Communist Party line.

"These petitions which demand that all Red Fascists be removed from the council, Equity's governing body, have in many cases been signed by the entire casts of several bit shows on Broadway.

"The present Communist wing of the Equity is visibly concerned with these petitions, it is known, and are retaliating with threats against those who are circulating the anti-Communist statement."

[redacted]

PROGRESSIVE CITIZENS OF AMERICA

(February 14, 1947 to April 22, 1947)

The Los Angeles Chapter of the Progressive Citizens of America was formed as a result of the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions going out of existence and being officially replaced by a new organization known as the Progressive Citizens of America on February 11, 1947, according to Confidential Informant [redacted] In a special report submitted by the Los Angeles Office on the Communists in the motion picture industry, the following information was set out as obtained from highly confidential techniques or reliable informants, reflecting the Communists within the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions:

Members of the executive council are William Blowitz, publicist; Sidney Buchman, producer; Abraham Burrows, screen and radio writer; Norval Crutcher, secretary of Film Technicians Local 683; Rex Ingram, Negro actor; John Howard Lawson, screen writer; Jack Moss, producer; William Pomerance, business agent and executive secretary of the Screen Writers Guild; Earl Robinson, composer; Dalton Trumbo, screen writer, and Frank Tuttle, director. [redacted]

By way of background concerning the formation of the Progressive Citizens of America in Hollywood, Confidential Informant [redacted] reported that on February 11, 1947, the Hollywood Independent Citizens Committee did hold a meeting at the Embassy Auditorium in Los Angeles, at which meeting the formal change of name to Progressive Citizens of America took place. This meeting, according to the informant, was authorized by Jo Davidson, one of the co-chairmen of the National Progressive Citizens of America, who was at that time in the Los Angeles area. The call to attend the meeting was issued in the names of the following individuals:

Brig. Gen. Evans F. Carlson, U. S. Marines Commander (retired);
Norman Corwin, writer and radio broadcaster;
John Cromwell, Director and Chairman of HICCASP;
Bartley C. Crum, Attorney at San Francisco, U. S. Government, Palestine Commission member;
Jo Davidson, Sculptor, New York City;
Albert Dekker, actor;
Mrs. William Dieterle, wife of screen director William Dieterle;
Augustus F. Hawkins, member of California State Assembly;
Lena Horne, actress;
Gene Kelly, screen actor;
Robert W. Kenny, Ex-Attorney General, and Honorary President of

Mobilization for Democracy, National President of Lawyers' Guild;
Dr. Frank Kingdon, National Co-Chairman of PAC;
Jack Kroll, successor to Sidney Hillman in CIO-PAC;
Thomas Mann, writer;
Frederic March, screen actor;
Carey McWilliams, professional sponsor of front organizations;
Edward Mosk, attorney;
Seniel Ostrow, businessman, furniture;
Dr. Linus Pauling, Professor at Pasadena Polytechnic;
Gregory Peck, screen actor;
Dr. John P. Peters;
Paul Robeson (colored) singer and actor;
Edward G. Robinson, screen actor;
Dr. Harlow Shapley, Harvard University scientist;
A. F. Whitney, Railroad brotherhood; and
Bishop R. R. Wright.

Of the foregoing, the following are connected with the motion picture industry in Hollywood:

Norman Corwin, writer and radio broadcaster;
John Cromwell, director of Pictures and Chairman of HICCASP;
Albert Dekker, actor;
Mrs. William Dieterle, wife of screen director William Dieterle;
Lena Horne, actress (colored);
Gene Kelly, screen actor;
Thomas Mann, writer;
Frederick March, screen actor;
Gregory Peck, screen actor;
Paul Robeson, singer and actor (colored);
Edward G. Robinson, screen actor.

[redacted]

The speakers at this meeting held on February 11, 1947, were as follows:

Jo Davidson	National Co-Chairman of the PAC, New York;
Robert W. Kenny	Former Attorney-General of California;
Dr. Linus Pauling	California Institute of Technology, Pasadena;
Bert Witt	Listed as co-director of PAC in the Los Angeles area;
John Cromwell	Screen director;
Edward Mosk	Attorney and sponsor of the Beverly Hills Democratic Committee;
Albert Dekker	Screen actor, formerly State Assemblyman;

[redacted]

Augustus Hawkins	State Assemblyman;
Gene Kelly	Screen actor.

[redacted]

According to Informant [redacted] Robert W. Kenny was elected chairman of the new organization, and Senial Ostrow, a Los Angeles businessman, was elected treasurer. This new organization, on February 27, 1947, sent telegrams signed by Robert W. Kenny, chairman, to Senator Sheridan Downey and Senator William F. Knowland urging Senate confirmation of David Lilienthal as Chairman of the Atomic Energy Commission and denouncing the hearings on his fitness as a "most hysterical inquisition." [redacted]

This organization has officially endorsed the following candidates for election to the City Council of Los Angeles at the primary elections to be held on April 1, 1947.

Leland S. Warburton	Incumbent
Lester MacMillan	Assemblyman
Parley P. Christensen	Incumbent
G. Vernon Bennett	Incumbent
Douglas D. Behrend	A Major in the U.S.Army at present. Communists are very active in his behalf .
John R. Roden	Incumbent
George H. Moore	Incumbent

All the above have reportedly followed the political line of the Communist Party, but none is known to be a Communist Party member.

On March 3, 1947, this organization established three additional units in the San Fernando Valley section. A meeting was held at the North Hollywood High School on this date. The principal speaker for the PAC was Fred Rinaldo, a screen writer. Other speakers were:

Russell L. McKnight	Business Agent 683, IATSE
Carleton Moss	Writer (Negro)
Raphael Konigsberg	Known Communist
Walter J. Turner	AFL Pressmen's Union
Dr. H. Calude Hudson	Negro dentist.

A slate of 130 persons, 26 of whom have known Communist Party membership records in the Los Angeles Bureau Office, were placed in nomination by a committee to be elected as the Executive Board unless some of them decline the nomination. [redacted]

206

During April, 1947, [redacted] again reporting on this organization, indicated that it is the most powerful and effective force working as a front for the Communist Party in the Southern California area. The potency of the o[redacted]tion is mainly due to the clever use of the magic name "Hollywood." The activities of this organization within the last thirty days are the following:

Circulation of protests against the proposed aid to Greece and Turkey in the present international crisis.

Open participation and endorsement of a meeting held in Los Angeles on March 19, 1947, at which time the following persons and organizations were represented:

Robert W. Kenny - Chairman of P.C.A. (local chapter);
Ellis E. Patterson - Ex-Congressman, Co-Chairman of State Legislative Conference (Communist dominated);
Reuben W. Borough - Ex-Los Angeles City employee and professional pamphleteer, Co-Chairman of State Legislative Conference (Communist dominated);
Nemmy Sparks - Chairman of the Communist Party;
William R. Bidner - Director of Mobilization for Democracy and Chairman of the meeting;
Walter J. Turner - AFL Printing Pressmen's Union and recently candidate for Los Angeles Board of Education, endorsed by the Communist Party and followers;
Stanley Moffatt - follower of the Communist Party line for years and local Justice of the Peace;
Clarence Carlson - Legislative director of the Railroad Brotherhoods;
Dr. H. Claude Hudson - Dentist, Negro candidate for the Los Angeles Board of Education endorsed by the Communist Party.

Organizations officially represented in addition to the P.C.A. were:

National Lawyers Guild
Fifty local AFL Unions
Forty local CIO unions
Twenty various youth groups
Ten delegates from the Communist Party
Eighty-two local Jewish organizations
Railroad Brotherhoods.

The results of this meeting were:

Protest against President Truman's policy of sending aid to Greece and Turkey;
Protest against outlawing the Communist Party; [redacted]

Confirmation of a message sent by the Communist Party of Los Angeles County to Eugene Dennis, National Secretary of the Communist Party, protesting the "persecution" of Communists;

Condensed report of this meeting was published in the Daily People's World of March 20, 1947;

Endorsement and sending of delegates Earl Robinson and Dalton Trumbo to take part in a "cavalcade" of protest by Association of Veteran Home Buyers, a temporary paper organization formed under Communist direction. This "march" on Sacramento took place on Sunday, March 23, 1947. Other Hollywood personalities taking part in this venture were the following:

Ben Rinaldo - writer	Herbert Biberman - writer
Carlton Moss - writer	Robert Rossen - writer
John Garfield - actor	Larry Adler - actor
Gale Sondergaard - actor	Paul Draper - dancer

In the local City primary elections, the P.C.A. endorsed all candidates supported by the combined Communist front groups. It did not, however, endorse the openly known Communist candidates such as LaRue McCormick and Elise Monjar, for obvious reasons, caution being uppermost.

On March 17, 1947, the P.C.A. held a meeting at which Dr. Harlow Shapley, Professor at Harvard University, was the principal speaker. This meeting followed the Communist Party line on foreign and local affairs. In addition to Dr. Shapley, Robert W. Kenny and Peter de Lima appeared.

P.C.A. is preparing a propaganda campaign to publish Henry Wallace's speeches and other radio programs along the same lines and are now raising the sum of $15,000 by open appeal for the purpose. Telegrams sent out signed by Bert Witt for the P.C.A. Board of Directors so state.

The national organization of P.C.A. is now publishing a monthly organ called "The Progressive Citizen." This paper is being circulated by the Hollywood Chapter. Hollywood is represented on the staff of the publication by the following:

Herman Shumlin
Norman Corwin - radio commentator
John Cromwell - writer
Lillian Hellman - writer
Gene Kelly - actor
Frederick March - actor
Robert W. Kenny - Ex-State Attorney Ge
Paul Robeson - Negro, singer and actor.

[redacted]

On March 14, 1947, the P.C.A. sent out a circular to all members asking them to write or wire their Senators demanding they oppose President Truman's plan for aid to Greece and Turkey. The plea is signed by Robert W. [redacted], chairman. On March 31, 1947, the P.C.A. took a full-page display advertisement in the Daily Variety, Hollywood Trade Publication, asking for $15,000 to keep Henry Wallace on the air and asking at the same time everyone demand that President Truman cease his war mongering.

From the foregoing list of activities it can be seen that the Hollywood P.C.A. is the spearhead of Communist pressure tactics in the Southern California area.

* * *

HOLLYWOOD WRITERS MOBILIZATION

Confidential Informant [redacted] advised that the activities of this organization at the present time are mainly in three directions:

1. Sponsoring and supporting other Communist front organizations such as the HICCASP, Mobilization for Democracy, Conference of Studio Unions, Civil Rights Congress, etc. Organizationally and by the individual acts of its members, it lends what might be called moral support to such groups.

2. Support and pressure efforts for the granting of a radio license for the establishment of a radio station at Gardena, California. This application for such license is made in the name of the "Hollywood Community Radio," a group of Communists and sympathizers connected with the Hollywood film industry for the most part. Hearings on this application have been heard within the last sixty days. The application is still under consideration by the Federal Communications Commission. The Communist character of this application and the records of those interested in the venture was thoroughly exposed by Senator Jack B. Tenney, Chairman of the California Legislative Committee on Un-American Activities, at the hearings.

3. The principal activity of the Hollywood Writers Mobilization is, at this time, the holding of a series of "forums" which it publicizes as "Counter Attack." These so-called forums -- in reality, sounding boards for the Communist Party line -- are held at the El Patio Theater in Hollywood, the latest on January 13, 1947. The list of the speakers for the various meetings are given as:

John Howard Lawson	Dore Schary	Millen Brand
Dalton Trumbo	Franklin Fearing	Peter De Lima

[redacted]

Frances Eisenberg	Howard Koch	W. E. Oliver
Leon Feuchtwanger	Emmett Lavery	Harold Orr
Harry Hoijer	Kenneth MacGowan	William N. Robinson (Robson)
John B. Hughes	Arch Oboler	Paul Stewart

The above individuals have reportedly been affiliated with the Communist movement either directly or through its front organizations.

The last meeting or "forum" was held on January 13, 1947. The subject for discussion was titled "The Attacks on Hollywood." It was described as an "expose of the Rankin-Wood-Tenney smear campaign against the forward-looking picture-makers in Hollywood." The speakers at this meeting were: John Howard Lawson, Ex-Attorney General Robert W. Kenny, and Irving Pichel.

John Howard Lawson's remarks were to the effect that all investigating committees were a curse; that when the Tenney Committee branded the Hollywood Writers Mobilization a "clearing house for Communist propaganda" it was a downright lie. He proposed that the Hollywood Writers Mobilization set up a committee to investigate the investigators, and that all witnesses before any such investigating committee as Tenney, Rankin, or Wood should also be summoned before the Hollywood Writers Mobilization so that they could be thoroughly exposed.

Robert W. Kenny agreed with Lawson, stating that the Hollywood Writers Mobilization should insist upon the right to investigate the investigators. He then went to the legal side of the rights and privileges of "investigating Committees" practically knocking the whole structure over as unconstitutional and un-democratic, etc.

Irving Pichel likewise made an attack on investigating committees, stating that they were for the purpose of preventing Hollywood from making forward-looking pictures that teach and instruct; that these committees were seeking to influence the industry in their direction in order to control the thinking of the American people. He stated that the way for the Hollywood Writers Mobilization and its objectives to succeed would be to influence people to stay away from the theaters in millions and let the producers know why. Mr. Pichel is a director at Twentieth Century-Fox Studios.

The California Eagle for November 7, 1946, under the heading "Hollywood Writers Hit Injunction Against Chases" stated that an encouraging increase in the number of protests against the spread of restrictive covenants in Los Angeles was noted by the Civil Rights Congress as it released to the press a statement signed by the entire Executive Board of the Hollywood Writers Mobilization condemning the use of the injunction against Lillian Chase, well known sports and theatrical figures. The article stated, "In behalf of the Hollywood

Writers Mobilization we, the undersigned officers, protest the restrictive covenant injunction which is preventing Jack and Lillian Chase from living in the house they bought and own at 3527 West Adams Street, Los Angeles." The signers of the statement were the following:

Howard Koch, writer - chairman;
Professor Franklin Fearing, U.C.L.A. Professor - 1st vice president;
Sam Moore, writer - 2d vice president;
Abraham Polansky, writer - secretary;
Chuck Jones - treasurer;
Irene M. Bargeman - acting executive secretary.

The California Eagle for November 28, 1946, under the heading "Counter-Offensive against local National Witch Hunters" stated in part that a full fledged offensive against the witch hunting and book burning assault on the basic freedom of the American people has been organized in Hollywood under the direction of the Hollywood Writers Mobilization.

It stated that many of the nations most distinguished writers, editors, educators, critics and film and radio producers are spear-heading this move against the Rankin, Bilbo, Tenney, Gerald L. K Smith "Fear-Smear technic of thought control."

It further stated that under the general heading "Counter-Attack," the first of a series of forums dedicated to protecting freedom of expression will be held at the El Patio Theater. This forum will identify and analyze the acts of the conspirators against the free exercise of the American Bill of Rights in the film, radio, education and publication fields. Subjects for subsequent forums were listed as follows:

You Can't Teach That;
The Attack on Hollywood;
What is Behind the Rankin-Wood-Tenney Smear Campaign;
Who Owns the Air;
The Story Behind the Blue Book Report of the Federal Communications Commission;
The Book Burners;
The Hurst-Inspired Campaign to Control the Freedom of Literary Expression;
You Can't Hear That;
Thought Control Via the Air Waves;
America's Iron Curtain;
The Restrictions on the Freedom of International Communications;
You Can't Print That: The Suppression of the News;
The Writer Under Attack: The Drive to Control the Written Word.

This article stated that the speakers against the "dangerous thoughts" credo being forced on the American people would be the following persons:

Brand, Millen, novelist;
De Lima, Peter, radio commentator;
Eisenberg, Frances R., Teacher at Comosa Park High School;
Fearing, Professor Franklin, professor of psychology, UCLA;
Feuchtwenger, Lion, novelist;
Hoijer, Harry, professor of anthropology, UCLA;
Hughes, John B., radio commentator;
Koch, Howard, screen writer and chairman of the Hollywood Writers Mobilization;
Lavery, Emmett, screen writer and president, S.W.G.;
Lawson, John Howard, screen writer;
MacGowan, Kenneth William, producer and educator;
Obler, Arch, radio writer and film director;
Oliser, W. E., film critic;
Orr, Harold, president, Local 430, American Federation of Teachers;
Robson, William N., radio writer and producer;
Sharey, Dore, writer and motion picture producer;
Stuart, Paul, film and radio director;
Trumbo, Dalton, novelist and screen writer.

The article stated that the Hollywood Creative Talent Club has issued the following statement: "It is a challenge to every American when the Rankin-Wood Committee proposes a radio censorship law gagging news analysis, or questions the right of the theater to present a play dealing honestly with race relations. It is a threat of our heritage of democracy when the freedom of the press is distorted into the freedom to suppress vital news, or when responsible editors are irresponsibly attacked."

The article stated further: "Our right to speak and think as free Americans is at stake. The Hollywood Writers Mobilization has organized this series of forums to expose the plot against our democratic heritage. The Counter-attack forum series will present to the public the result of expert research concerning the effort to subordinate and enslave the minds of the many for the benefit of the few Parts of the forums will be recorded and made available for producing in other areas of the nation."

W R. Wilkerson stated editorially in the Hollywood Reporter for December 4, 1946, that if the turn-out for the Hollywood Writers Mobilization forum in the El Patio Theater was "any indication of the interest in this set up, then the whole thing is a 'bust', as they were less than 200 people in the 700 seat auditorium who listened to a lot of 'clap-trap' that was right down to Party line.

"The discussion was supposed to tie into 'a Counter-Attack' against the plot to control America's thinking." But from that night's forum the idea seems to be an effort to control America's thinking for Sovietism and put the control of these United States under the finger of Moscow.

The article stated that John B. Hughes, who presided at the meeting confined himself to "Don't believe what you read in the Hurst papers, Col. McCormick's Chicago Tribune, The New York Daily News and the Hollywood Reporter." These publications were termed the "enemies of society." It so happened that these papers are but a few of those in this country that have been attacking the "Commies", which to all evidence, are so dear to the heart of the Writers Mobilization. The first speaker was Frances Eisenberg, the head of the journalism class and supervisor of the Canova Park High School of this city, who was called before the recent Tenney Committee session here. She ranted and raved about the state of the nation, its down-fall, and while without mentioning it, seemed to give the impression that we should Sovietize this country.

"Richard Collins read Millen Brand's speech because he supposedly is ill. It wasn't so hot but when Howard Koch grabbed the 'mike' things warmed up. Along with Hughes, he warned against the condition of the press, The Reporter, Hurst, McCormick and Patterson attempting to make America Fascist. Koch went into detail about his having been assigned to script Joe Davies' 'Mission to Moscow'; he read and reread the book; then he went into extensive research aside from the book, but declared that the Warners would not let his script, especially as to dialogue, go through in its entirety.

"Peter De Lima talked about the commentators who had been kicked off the airlanes and urged the 200 who were present to attend the Averill Berman hearing before the Rankin-Wood Committee yesterday, 'to get down there and shout.' "

The Hollywood Reporter for December 6, 1946, under the heading "'Counter-Attack' on plot to Control U. S. Thinking Launched," stated that the Hollywood Writers Mobilization unleashed the first of their "Counter-Attacks" against the plot to control American thinking.

The first "Counter-Attack" forum was entitled "The Conspirators" and was aimed to expose the conspiracy to suppress freedom of expression It was held at the El Patio Theater.

The speakers on the forum included Howard Koch, chairman of the Mobilization; Frances Eisenberg, public school teacher; Peter De Lima, a news commentator; John B. Hughes, broadcaster, and Richard Collins. Koch named the press and radio lords as Hurst, McCormick and Patterson.

AMERICAN AUTHORS AUTHORITY

[redacted] Special Agents of the Los Angeles Field Division were able to obtain the personal papers of Lionel Berman of the Cultural Section of the Communist Party in New York City while he was visiting on the West Coast. Among these papers there was obtained a copy of a document setting forth the Communist cultural policy, which read in part as follows: "That the development of culture is possible only within the most complete freedom, that the mission of intellects is to be heralds and calling for a struggle to establish the writers' control over scripts, for the creation of means of working without falling under the axe of the trusts who control production."

The Joint Fact-Finding Committee of the Un-American Activities in California, Volume 28, pages 750 and 751, reflect that the Communists' objective to exercise control and influence was quite well expressed by John Howard Lawson, screen writer and leader of the Communist movement in the motion picture industry, when he stated that "The best bet is to communize the writers and the producers in Hollywood and eventually control every picture and story produced in Hollywood and perhaps one day (control) every new article in the United States." Admittedly the A.A.A. seeks strong control over all scripts, whether for radio, the theater, the motion pictures or magazines, and it is obviously an excellent apparatus through which the Communists could obtain their objective; however, both Communists and non-Communists who support the A.A.A. deny that it would ever be used for such a purpose and point out that it was originated by James A. Cain, prominent writer, who has never been identified in Communist front activities. It is true that Cain has been widely accredited with originating the A.A.A., but Emmet Lavery testified before the State Committee on Un-American Activities that Cain was erroneously accredited with originating the A.A.A. In response to a direct question as to who started the A.A.A., Lavery testified, "Answer. Oh, that was on the agenda of the Screen Writers Board for a long time. I think, without taking any credit away from Jim Cain, I really kicked the ball off in an article in the Screen Writers called 'Time For Decision,' which was an explanation of the licensing board. But we had a subcommittee which had been considering this project for some time."

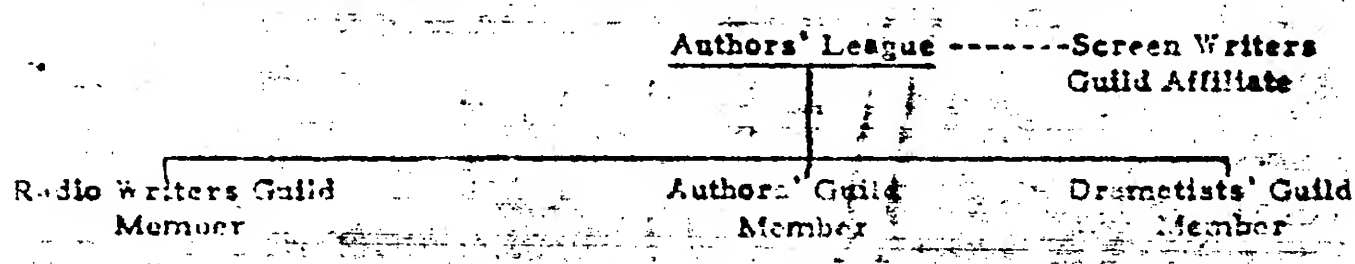
The committee to which Lavery referred was apparently the Original Material Committee of the Screen Writers Guild, for in the August, 1946, issue of the Screen Writers, there appears a note on page 37 which states that Ring Lardner, Jr., who has been identified through the records of Elizabeth Benson, membership director of the Northwest Section, Los Angeles County Communist Party, as a member of the Communist Party, addressed a meeting of the Screen Writers on July 29 and told of the inception of the A.A.A. plan through the Screen Writers Guild Original Material Committee.

[redacted]

It has been ascertained that the members of this committee, which met for the first time in January, 1945, are as follows:

Ring Lardner, Jr. - Chairman, Communist
Howard Esterbrook, identified in Communist front activities
James N. Cain
F. H. Herbert, identified in Communist front activities
Boris Ingster, identified in Communist front activities and the League of American Writers
Arthur Schwartz, identified in Communist front activities
Everett Freeman
Albert Mannheimer

The article to which Lavery referred in his testimony was one that he wrote for the May, 1946, issue of the Screen Writer and it pointed out that the Executive Council of the Authors' League of America had recently endorsed in principle the concept of licensing written material and he called upon the Authors' League to assist the Screen Writers Guild in securing such rights for screen writers. Lavery pointed out that the Screen Writers' Guild was in itself nearly powerless to enforce any licensing ideas, inasmuch as the Guild negotiates with the producers only for conditions of employment and the agreements under which the Guild operates do not apply to material sold to the studios for the screen. The relationship of the Screen Writers' Guild to the Authors' League and to the other guilds can best be reported by the following diagram:



Following Lavery's article there appeared an article in the July, 1946, issue of the Screen Writers written by James N. Cain which set forth the proposal known as the A.A.A. In brief, Cain proposed to set up an authority which would control and coordinate the work of four writer guilds - those of the authors (magazine and feature story writers, etc.), the screen writers, the radio writers, and the dramatists. This Authority would copyright in its own name all material produced by writers and would act in an advisory and legal capacity to lease out the various rights, i.e., radio reprint rights, etc., for each writer who submitted material through the Authority. When Cain first proposed the plan he pointed out that writers all over the U. S. would be forced to join one of the four guilds; however, it is understood that this provision has been withdrawn, due to tremendous opposition which came from writers who are not identified with any union. The

Authority would finance itself by a service charge of one per cent of the total take on all transactions and later on another per cent would be levied against purchasers of written material, all of which would be placed into a pool for the benefit of member writers. The outright sale of material would be banned. Obviously this plan proposes great economic benefit for writers but there is also the objection that the material, since it is to be leased and not sold, cannot be changed by a producer or an editor.

Mary McCall, a prominent screen writer, commented upon this provision of the Authority in the August issue of the Screen Writers and stated that if there were an A.A.A. the writer could then say "no to an ad libbing actor and 'behave yourself' to a pencil happy producer."

Under the present set-up in the motion picture industry producers and directors are able to delete any offensive material from scripts but if the A.A.A. were established the complete control over the script would remain with the writer.

Immediately following the proposal of the A.A.A., there was widespread criticism in the press and among a number of prominent writers who labeled the A.A.A. as an apparatus for "thought control." A group of prominent writers such as John Erskine, Eugene Lyons, Dorothy Thompson, etc. formed an organization known as the American Writers Association to compete with the A.A.A.

The Saturday Review of Literature, which is considered one of the most authoritative magazines for writers, describes the A.A.A. as a "blue sky proposal" and states, "This glamorous proposal is written with all the enthusiasm and the confidence of a wild-cat oil prospectus. It is obvious that any all-embracin authority of this nature, owning the copyrights to the works of a majority of American writers, advising them and perhaps controlling their contacts, could, without much difficulty, strangle free speech and free literary enterprise."

Those who objected so vigorously to the A.A.A. did so because they felt that there might very well be discrimination against the writer or the material that he wrote, and it is interesting to note that there has been a "no discrimination" amendment passed by the Screen Writers Guild which reads, "...that there be no discrimination in the rights or treatment accorded by A.A.A. to any piece of written material by reason of its content." It is interesting to point out that this amendment was first proposed by Edwin Bloom, who has been identified in Communist front activities, and it was seconded by John Rexley, who, according to the records of Elizabeth Benson, membership director of the Northwest Section, Los Angeles County Communist Party, is a member of the Communist Party.

26

At a membership meeting of the Screen Writers Guild, the proposal for the establishment of the A.A.A. was introduced in principle, and the Screen Writers Guild sent its executive secretary, William Pomerance, who, according to Elizabeth Benson's records, has been identified as a member of the Communist Party, to New York to confer with representatives of the Authors' League of America.

Meanwhile the Screen Writers Guild has set up a so-called overall committee to promote the A.A.A., the membership of which is as follows:

Emmet Lavery - Chairman
Ring Lardner, Jr. - Vice Chairman, Communist

Organization:

James Cain
Ring Lardner, Jr. - Communist
Morris Cohen - identified in Communist front activities
Mary McCall - identified in Communist front activities
Arthur Schwartz - identified in Communist front activities
Arch Oboler
William Pomerance - executive secretary of Screen Writers Guild Communist
Audrey Finn - Communist

Relations with Other Guilds:

Samuel Moore - president of Radio Writers Guild, Communist
True Boardman - Radio Writers Guild, identified in Communist front activities
Albert Maltz - Screen Writer (Communist)
Philip Dunne
Frances Goodrich
Edwin Belvin
Arthur Arthur

Public Relations:

Everett Freeman
Alva Bessie - Communist
F. Hugh Herbert - identified in Communist front activities
Allen Rivkin - identified in Communist front activities
Adel St. John Rogers.

Since the A.A.A. was first proposed, it has been vigorously promoted by the official publication of the Screen Writers Guild, which is entitled the "Screen Writer." The editorial committee of the Screen Writer is presently composed of the following individuals:

Dalton Trumbo, editor (Communist)
Gordon Kahn, managing editor (Communist)
Stephen Morehouse Avery
Harris Gable
F. Hugh Herbert, identified in Communist front activities
Ring Lardner, Jr. (Communist)
Isabel Lennart, (Communist)
Sonya Levien
Theodore Strauss (Communist)
Paul Trivers (Communist)
Harold Salesmon, director of publication (Communist)

In the December 24, 1946, issue of both the Hollywood Reporter and Variety, there appeared an article stating that the Authors' League of America, while introducing in principle the concept of licensing written material, turned down Cain's proposal for an American Authors Authority. Variety reported the committee of the Authors' League of America as stating that "we recognize many objectionable features in the Authority plan for compulsory membership, assignment of copyrights, and other provisions of complete legality." The report went on to state that they wanted some guarantee which would preclude the possibility of any editorial control over written material or of a dictatorship of a few men over all American writing. The article concluded by pointing out that presidents of the Screen Writers Guild, the Radio Writers Guild, the Dramatists, and the Authors Guild would meet sometime in the next few weeks to determine the steps which must be taken to build up an acceptable plan for leasing rather than outright sale of written material.

Confidential Informant [redacted] who is unusually well acquainted with the Communist infiltration into the motion picture industry, summed up his opinion by stating, "An understanding of the Communist Party line and the tactics used in influencing the entire literary field in the United States and the further fact that the proposal comes from definite Communist sources in Hollywood should show conclusively that the American Authors Authority is meant to be another Communist instrument in the United States."

The individuals listed above in this section as Communists have been identified as such either through reliable informants by the Los Angeles Office

[redacted]

[redacted]

PEOPLE'S EDUCATIONAL CENTER

The Los Angeles Office has advised that the following individuals con[redacted]ted with the People's Educational Center are Communists. The Communist membership of these individuals is known to that office either as a result of information obtained [redacted] by a report received from a reliable confidential informant.

People's Educational Center

Board of Directors:
- Maurice Howard, business agent, Screen Cartoonists Guild
- John Howard Lawson, Screen Writer

Advisory Board:
- Helmer Bergman, Film Technicians' Local, employed at Paramount
- Sandra Gurney, Screen Writer
- Robert Lees, Screen Writer
- Frank Tuttle, Director

Instructors:
- Carlton Moss (Negro), Screen Writer
- Frank Tuttle, Director
- Herbert Biberman, Director
- Edward Dmytryk, Director
- Robert Lees, Screen Writer
- Howard Dimsdale, Screen Writer
- Val Burton, Screen Writer
- Hugo Butler, Screen Writer
- Guy Endore, Screen Writer [redacted]

Confidential Informant [redacted] of the Los Angeles Office reported that the Communist School, the People's Educational Center, is now conducting its spring classes. He stated that the subjects are the usual ones of theory and tactics in such schools throughout the country. The current teachers are:

- Milton Gottlieb, Screen Publicists Guild
- Maurice Howard, Screen Cartoonists Guild, Business Agent
- Helmer Bergman, 1937 Local 40, Studio Union
- Lloyd Van Dyke, United Electrical Workers, Local 1421
- Sidney Davison, Director of the school
- Wallace Stark, free lance artist and teacher
- George Geller - Accountant, auditor and business manager
- Neil Enochs, Chinese-American Bureau of Research; Editor of Los Angeles Chinese Review
- Carleton Moss, Negro, author of "The Negro Soldier."
- Jacob Alkow, local head of World Zionist Movement - lecturer
- Dr. Leo Sigelman, M.D. Lecturer on social, economic, and political questions

Dr. Frank C. Davis, formerly director of P.E.C., consulting psychologists
Mrs. Lory Titelmann, Writer
[redacted] Hurra, Adowitz, M.D.
Dr. Frederick Reynolds, Retired M.L.
Irving Pichel
Herbert Biberman, Writer
Edward Dmytryk, Director
Robert Lees, Writer
William Blowitz, Writer
Nat James, Writer
Guy Endore, Writer
John B. Sanford, Screen Writer
Charles H. Millholland, Writer
Minna Agins, Russian Refugee
Freda Minowitz
and many others lesser known.

In addition to the foregoing, this school is showing a series of propaganda films at the Union Hall of the Screen Cartoonists Guild, 6272 Yucca Street, Hollywood, under the direction of the following Hollywood personages:

Herbert Biberman, Writer
Edward Dmytryk, Writer and Director
Fritz Lang, Director
Kenneth MacKowan, Writer
Hadley Nichols, Writer.

[redacted]

THE AMERICAN-RUSSIAN INSTITUTE

Confidential Informant [redacted] reported that the American-Russian Institute has now opened an office at 6607 Hollywood Boulevard. He stated that the following individuals are in control of the organization:

Mrs. Belle Dubnoff	Executive Secretary
Dr. Francis K. Pottenger	Director - Sanitariums Operator
Dr. David Appleman	Director
Alvah Bessie	Writer
Edmund G. Cooke	Director, Ex-Secretary to Mayor Bowron
Dr. George M. Ma,	Professor at Occidental College
Dr. Clyde K. Emery	Professor at Occidental College
Thomas L. Harris	Head of National Council of American Soviet Relations

Constantin C. Korneff	Russian Relief
Dr. E. Wilson Lyon	
Jerome W. McNair	
Lewis Milestone	Motion Picture Director
[redacted] Corrinne A. Seeds	Teacher at U.C.L.A.
Dr. Harold U. Svercrup	Teacher at U.C.L.A.
Clara R. Walden	Russian-American Institute
Michael A. Walden	Russian-American Institute

[redacted]

THE CIVIL RIGHTS CONGRESS

Confidential Informant [redacted] reported during March of 1947 that among a list of 50 names signed to a petition "gotten" out by the Civil Rights Congress in New York protesting against what it calls "the shameful persecution of the German anti-fascist refugee, Gerhart Eisler," the names of the following persons connected with the Hollywood motion picture industry appear:

Thomas Mann	A refugee from Germany who received his citizenship about one year ago.
Carey McWilliams	Professional Communist front sponsor.
Dorothy Parker	Newspaper columnist.
Garson Kanin	Writer (now back in Hollywood).
Dashiell Hammett	Writer.
Rockwell Kent	Artist.
Ellis E. Patterson	Ex-Congressman.
Stella Adler	Actress.
John Howard Larson	Screen writer and Communist functionary

The Los Angeles Office further reported with regard to this organization that Ring Lardner, Jr., who is a member of the National Board of the Civil Rights Congress, is a Communist.

[redacted]

THE SOUTHERN CONFERENCE FOR HUMAN WELFARE

This same informant of the Los Angeles Office reported that Melvyn Douglas, the movie actor, during March of 1947, was acting as the Hollywood representative for money-raising purposes of the Southern Conference for Human Welfare. He reportedly mailed out under his own signature letters soliciting funds for the organization. [redacted]

AMERICAN ARTS COMMITTEE FOR PALESTINE

According to Informant [redacted] this is a new organization formed, nationwide in scope, for the purpose of pressuring the immigration of displaced Jews into Palestine. From the list of those active in the organization in Hollywood,

it would appear to be under control of the Communist Party. Some of the individuals are the following:

[redacted] D. Andrews - writer
George Biddle - artist
William Blowitz - writer
Vera Caspary - writer
Harold Clurman - director
John Cromwell - writer
Phillip Dunne - writer
William J. Fadiman - RKO producer
Sheridan Gibney - producer
Albert Hackett - writer
Don Hartman - producer
Lillian Hellman - writer
James Wong Howe - camera man
Sam Jaffee - actor's agent
Carson Kanin - producer with Universal-International
Canada Lee - Negro, actor
Sonya Levien - writer
Groucho Marx - actor
Paul Muni - actor
Arch Oboler - writer
Irving Pichel - director
Robert Riskin - writer
Edward G. Robinson - actor
Dore Schary - director
Herman Shumlin - producer
Leonard Spegelgass - writer
Irving Stone - writer
Frank Tuttle - writer and director
Franz Waxman - musician
William Wyler - director
Laslo Benedek - writer
Henry Blankfort - writer
Irving Brecher - writer
Jerome Chodorov - writer
Norman Corwin - radio writer
Jules Dassin - director
Howard Estabrook - writer
John Garfield - actor
Frances Goodrich - writer
E. Y. Harburg - writer of music
Rita Hayworth - actress
Paul Henreid - actor
John Huston - actor
Nunnally Johnson - writer
Gene Kelly - actor
Emmett Lavery - writer
Sol Lesser - producer
Bela Lugosi - actor
Lewis Milestone - director
Dudley Nichols - writer
Nat Perrin - writer
Anne Revers - actress
Allen Rivkin - writer
Robert Rossen - writer
Allan Scott - writer
Frank Sinatra - singer
Donald Ogden Stewart - writer
Joseph Szigeti - concert violinist
Walter Wanger - producer
Cornel Wilde - actor
Fred Zinneman - producer [redacted]

"THE NEGRO'S STATUS IN SCREEN"

The "Daily Worker" for March 30, 1947, in an article entitled "Facts About Discrimination Against Negroes in the Arts" under the section captioned "The Negro's Status in Screen", reflects the following information:

"L. J. Reddick, curator of the Schomburg collection of the New York Public Library, checked over 100 films with Negro themes of Negro characters of 'more than passing significance.' Of that 100, he found 75 must be classified as anti-Negro, 13 as neutral, with the Negro presented both

"favorably and unfavorably in about equal proportions, and only 12 which could be classified as pro-Negro.

[redacted] "The stereotype is hardly mitigated by the few - the very few - pictures in which Negroes were decently presented. In 'Arrowsmith', years ago, there was a Negro doctor with dignity and devotion to duty. In 'They Won't Forget', there was a Negro janitor facing a third degree in a lynch-mad town. Negro participants in the war against fascism were shown with dignity and courage in 'Sahara' and 'Bataan' and 'Lifeboat.'

"Hollywood's stereotypes do have an effect. 'Birth of a Nation' was followed by a resurgence of the Ku Klux Klan. The modern and subtler 'Birth of a Nation' we know as 'Gone With the Wind' contributed to obstructing the growing sentiment for a federal anti-lynching bill.

"There are no Negro technicians in Hollywood, no Negro cameramen, no Negro carpenters, no writers or film cutters or laboratory technicians.

"As for the Negro actor, he's 'lucky' even to get a job caricaturing himself. Gunga Din was played by a white actor.

"One out of every ten Americans is a Negro and Negroes do not appear in crowd scenes, on the streets, in night clubs and theatres.

"There are theatres the Negro does not enter - not because he cannot, or dare not, but because of the very atmosphere of the place, the attitudes of the staff and of the white patrons. In the South, when Negroes are even permitted to pay their way into a motion picture theater, and it is never one of the best, they are relegated to distinctly inferior Jimcrow sections.

"In film theatres Negroes rarely are hired for anything except menial jobs - porters, janitors, washroom attendants. Ticket sellers, ushers, doormen, managers, projectionists - white."

THE MOTION PICTURE ALLIANCE FOR THE PRESERVATION OF AMERICAN IDEALS

Confidential Informant [redacted] of the Los Angeles Office has informed that this anti-Communist organization which has been quiet for some year or so has now come to life with a program to oppose Communist activities in the Hollywood motion picture industry. It has arranged for a series of lectures by certain nationally known "social democrats." The first of the series took place on the evening of February 11, 1947, at the Knell Club in Los Angeles when Eugene Lyons, author of the Red Decade spoke.

later on the following will be speakers:

Sidney Hook, Professor at Columbia University, New York; [redacted] William Henry Chamberlain, writer and columnist; and Reuben H. Markham, foreign correspondent and authority on the Balkan States. [redacted]

The "Daily Variety," trade paper of the motion picture business, for April 10, 1947, under the heading "20th To Do Anti-Red Picture", stated in part that "The Iron Curtain," an anti-Communist film inspired by J. Edgar Hoover's speech before the House Committee on Un-American Activities, March 26, 1947, will go into production at 20th Century Fox this Summer. This announcement was made by Darryl Zanuck April 9, 1947, and he also stated that the project is already under way as Jerry Joy, studio contact man, and Anthony Muto, chief of Washington Movietone News Bureau, are now doing preliminary work on the subject in the Nation's Capital. They will be joined by Martin Berkeley, who will write the screen play.

It is stated that the picture will be based on findings of Royal Canadian Commission report of June 27, 1946, detailing facts relating to communications by public officials and others of confidential information to agents of a foreign power, with particular reference to the atom bomb. Zanuck stated, "Russia will definitely be portrayed as that foreign power." Zanuck further stated, "The studio will seek cooperation of the Canadian Government and Mr. Hoover." He also stated that he had not discussed the matter with either the State Department or Motion Picture Producers Association. Zanuck stated he thought it doubtful if State Department approval would be required. He stated: "The film will have no romantic angle." [redacted]

In addition to the above facts which have been set out to currently reflect the activities of the various organizations referred to, the Los Angeles Office submitted a report reflecting the names of known Communists within various organizations which have been infiltrated by the Communists in the motion picture industry. In order that this memorandum will reflect these known Communists in these various groups, the organization and the known Communists within it are to be listed hereinafter. It should be pointed out that the membership of these individuals has been ascertained by the Los Angeles Office [redacted] through a reliable confidential informant [redacted]

<u>National Negro Congress</u>

Executive Board:

John Howard Lawson, Screen Writer
Carlton Moss (Negro), Screen Writer

Committee for Motion Picture Strikers

Sidney Buchman, Producer
Lou Harris, Producer
Rex Ingram, Actor
John Howard Lawson, Screen Writer
Albert Maltz, Screen Writer
Samuel Moore, Screen and Radio Writer
Sam Ornitz, Screen Writer
Earl Robinson, Composer
Dalton Trumbo, Screen Writer
Frank Tuttle, Director

Hollywood Community Radio Group, Incorporated

Board of Directors

H. F. Kraft, Screen Writer
Sam Moore, Screen and Radio Writer
William Pomerance, Executive Secretary of Screen Writers' Guild
Abraham L. Polonsky, Screen Writer

Stock Holders:

Paul Jarrico, Screen Writer
Anne E. Revere, Actress

Actors' Laboratory, Incorporated

Arthur Smith, Actor
Jacobina Caro, Actress
Morris Carnovsky, Actor
Phoebe Carnovsky
Roman Bohnen, Actor
Mary Turcai, Actress

Jewish Black Book Committee of Los Angeles

Committee Members:

John Berry, Director
Henry Blackfort, Director
Jay Gorney, Screen Writer
Paul Jarrico, Screen Writer
Robert Rossen, Screen Writer

The Hollywood Forum

Moderator - Waldo Salt, Screen Writer

Speakers' Panel:

Alva Bessie, Screen Writer
John Howard Lawson, Screen Writer
Albert Maltz, Screen Writer
Carlton Moss, Screen Writer
N. G. River, Screen Writer
Dalton Trumbo, Screen Writer

American Youth for Democracy

Financial Contributors:

John Howard Lawson, Screen Writer
[redacted]
Sidney Buchman, Producer
Jack Moss, Producer
Frank Tuttle, Director
Henry Blankfort, Director
Henry Myers, Screen Writer
Paul Trevers, Screen Writer
Ring Lardner, Jr., Screen Writer
John Wexley, Screen Writer
Herbert Biberman, Director
Jewels Dassin, Director
[redacted]

II. PROGRESSIVE CITIZENS OF AMERICA
(April 22, 1947 - May 24, 1947)

The Los Angeles Office, by report dated May 12, 1947, advised that the Progressive Citizens of America in Hollywood were sponsoring a mass meeting in honor of Henry A. Wallace at the Gilmore Stadium on the evening of May 19, 1947. This meeting was originally scheduled to be held at the Hollywood Bowl. The Directors of the Bowl cancelled the meeting on the grounds that it would be a controversial one. The Gilmore Stadium was then obtained.

Notices were sent out by the Progressive Citizens of America under the signature of Bonnie Claire, coordinator for the Wallace Meeting. Miss Claire has a considerable record of Communist affiliations. In addition to the mailing out from its headquarters of innumerable pieces of literature supporting the stand of Mr. Wallace, the P.C.A. is also backing Mr. Wallace in his attack on the foreign policy of the United States, particularly in the matter of aid to Greece and Turkey.

On April 18, 1947, the P.C.A. sponsored a meeting at which Elliott Roosevelt was the main speaker. On this occasion, he took the same political stand as the Progressive Citizens of America on all matters and most vehemently defended Henry A. Wallace and his political utterances all of which coincided with the position of the Communist Party in the United States.

In addition, Rollin McNitt, Chairman of the Los Angeles Democratic Central Committee; Robert W. Kenny, Chairman of the P.C.A. and formerly State Attorney General; and Bert Witt, Executive Secretary of the P.C.A., addressed this meeting.

The Hollywood Chapter of the Progressive Citizens of America was one of the sponsors of a CIO mass meeting held on the steps of the Los Angeles City Hall on the morning of April 26, 1947, to protest certain labor legislation. The list of organizations sponsoring this meeting were:

American Youth for Democracy
American Veterans Committee
International Workers Order
National Negro Congress
United Negro and Allied Veterans of America
National Association for Advancement of Colored People
Veterans of Foreign Wars (several posts)

Speakers at this meeting which was attended by approximately 6,000 people, were the following:

Phillip M. Connelly, Secretary Treasurer, L.A.I.U.C.
Morris Zussman, President of the State CIO

Irwin de Shetler, Regional Director of the CIO
Elbert Lunceford, Chairman, President, L.A.I.U.C.
George B. Roberts, Director of the N.C.P.A.C.
Herbert K. Sorrell, Communist leader of C.S.U.
Carl B. Read, Labor leader
Robert W. Kenny, Attorney and formerly State Attorney General
Dr. H. Claude Hudson, Negro Dentist, F.E.P.C.
Father George H. Dunne, Loyola University teacher
Dan Marshall, Catholic Interracial Group
Michael Fanning, Postmaster of Los Angeles (sat on platform)
Helen Gahagan Douglas, Congresswoman, sent a telegram of sympathy with the objectives of the mass meeting.

Confidential Informant [redacted] of the Los Angeles Office reported that the Hollywood Progressive Citizens of America joined with the Mobilization for Democracy and the Civil Rights Congress in protesting against the refusal of the City authorities of Peoria, Illinois, and Albany, New York, to permit Paul Robeson to speak in the Public Schools. This protest was sent on April 29, 1947.

The Hollywood Progressive Citizens of America sponsored a "Youth Pilgrimage" to the City of Sacramento to protest the activities of the Joint Legislative Committee on Un-American Activities in the State of California (Tenney Committee) in its investigation of Communists. Other organizations sponsoring and taking part in this demonstration were the following:

American Youth for Democracy
Junior Hadassah (Jewish Youth Group)
Hillell Young Progressives of America (Jewish organization)
American Veterans Committee
Los Angeles Youth Council
Fellowship Church
CIO UOPWA
CIO Marine Cooks and Stewards

On May 9, 1947, the Hollywood Progressive Citizens of America issued an ultimatum printed in the Daily Variety, Hollywood trade publication, protesting the investigation by the House Committee on Un-American Activities and defending the rights of the Communist Party in the United States. In addition, they protested any censure of the following persons, which censorship they termed as a "gag" on free speech:

Henry A. Wallace
Paul Robeson
William L. Shirer
Norman Corwin
Dr. Harlow Shapley

This ultimatum was signed by the following people:

Robert W. Kenny, Chairman
Mrs. William Dieterle, Secretary
Robert S. Morris, Jr., Treasurer
John Cromwell, Writer, Vice Chairman
Edward Mosk, Attorney, Vice Chairman
Howard Koch, Writer, Vice Chairman
Dr. Linus Pauling, Professor at Cal-Tech (worked on Atomic Bomb) Vice Chairman
Lena Horne, Negress singer and actress, Vice Chairman
Seniel Ostrow, Manufacturer (Seeley Mattress Co.), Vice Chairman
Gene Kelly, Actor, Vice Chairman.

MOTION PICTURE ALLIANCE

Confidential Informant [redacted] of the Los Angeles Office related that this anti-Communist organization held a meeting on April 29, 1947, at which time Dr. John R. Lechner, the recently selected Executive Director of the organization, mentioned a list of pictures in which there was Communist propaganda. Dr. Lechner also suggested a boycott on pictures of this type in which Communists were employed. This statement, according to this source, raised a storm of protest and the producers, speaking through Samuel Goldwyn, took violent issue through the press with the Motion Picture Alliance and the Chairman of its Executive Board, Ralph Clare, stating that this organization was irresponsible as were Mr. Lechner and Mr. Clare. This tirade was published in the Hollywood Reporter on May 7. It is entirely possible, in view of the fact that most of the members of this organization are highly paid writers, directors, etc. who work for the producers, that this dispute may develop into the death knell of the Motion Picture Alliance. The ten motion pictures which Lechner asserted contained propaganda are the following:

The Best Years of Our Lives
Boomerang
Margie
The Strange Love of Martha Ivers
A Medal for Benny
The Searching Wind
Watch on the Rhine
Pride of the Marines
North Star
Mission to Moscow

Lechner further stated that the Screen Writers' Guild contained a large number of Communists and fellow travellers. He named John Howard Lawson as having Come to Los Angeles to show how to inject Red propaganda into motion pictures. Lechner introduced William H. Chamberlin, foreign correspondent who has resided for twelve years in the Soviet Union. Chamberlin told at the meeting that he advocated a policy of close cooperation between the United States and the States not yet under Soviet influence or control.

III. COMMUNIST PARTY MEMBERSHIP IN HOLLYWOOD [redacted]

According to documents obtained from confidential sources, the Northwest Section of the Communist Party in Hollywood, California, contains in its membership the Communists within the Hollywood movie industry. Reliable confidential sources have advised that as of December 31, 1943, the Northwest Section had a total of 545 members. The membership of the Party in Los Angeles County as of that date was 2634. It is reported that the Northwest Section is the largest in Los Angeles County and contains approximately 1/5 of the total Communist membership. The various Branches, together with their Membership and Composition in the Northwest Section are as follows:

Branch	Composition	Membership
A-1	Motion Picture Writers	20
A-2	Motion Picture Writers	26
A-3	Motion Picture Writers	29
B	Hollywood Neighborhood	34
C	Industry Workers and Wives	26
D	Radio Announcers, Actors and Writers	15
E	Cartoonists and Artists	21
F	Actors and Actors Laboratory Personnel	44
Sunset (G-H)	Movie Industry Personnel Residing in Sunset Boulevard Area	55
I	Movie Industry Personnel Residing in Fairfax Avenue - Wilshire Boulevard Area	24
K	Movie Industry Personnel - North Hollywood	25
N-1	Members of Screen Office Employees Guild	19
N-2	Members of Screen Office Employees Guild	15
O	Musicians	42
Hollywood	Industry, Crafts and General Community People	49
S	American-Soviet Friendship and Russian War Relief Members	15
57-AD	Community Membership - Not Movie Industry Personnel	116
Y	Paper Branch of Members not Currently Active	32

[redacted]

The Executive Committee of the Northwest Section is composed of the following: John Howard Lawson, a motion picture writer; Elizabeth Leach, paid organizer of the Communist Party; Waldo Salt, a motion picture writer; Margaret Bennett Wills, Secretary at MGM Studio; Mischa Altman, member of the American Federation of Musicians, Local 47; Louis Harris, free lance motion picture writer;

M. W. (Bill) Pomerance, Business Representative of Screen Cartoonists Guild; [redacted]ine Ruthven, motion picture writer; and John Weber, occupation unknown.

The officers of the Northwest Section are: [redacted] Elizabeth Benson, Organizer, also known as Elizabeth Leach; Membership Director, Marjorie J. Potts, also known as Marjorie Fiske and Marjorie J. MacGregor; Organizational Secretary, Marjorie J. Potts; Financial and Dues Secretary, Naomi Robison; Educational Director, Frank I. Rinaldo; People's World Drive Director, Paul Perlin. Of the above individuals, Benson and Potts are salaried functionaries of the Party. The occupation of Robison is unknown. Frank I. Rinaldo is a screen writer for Paramount Studios and Paul Perlin is a gripman for Universal Studios. [redacted]

The known branch functionaries of the Northwest Section are as follows:

BRANCH A-1: Group Captain and Organizational Secretary - Robert Lees, free lance motion picture writer.
Group Membership Director - Maurice Rapf, free lance motion picture writer.
Group Financial Director - Margaret Englander, occupation unknown.
Group Press Director - Guy Endore, free lance motion picture writer.

BRANCH A-2: Branch Organizer and Group Captain - Waldo Salt, free lance motion picture writer, presently attached to the U.S. Army Signal Corps.
Group Membership Director - Herman Boxer, free lance motion picture writer.
Group Financial Director - Albert Maltz, free lance motion picture writer.
Branch Press Director - Sandra Babb, free lance motion picture writer and wife of Cameraman James Wong Howe.

BRANCH A-3: Group Captain - Alvah Bessie, motion picture writer with Warner Brothers.
Membership Director - Glenda Sullivan, occupation unknown.
Group Financial Director - Brian Marlow, occupation unknown.
Educational and Press Director - Paul Trivers, free lance motion picture writer.

BRANCH B: This branch was reorganized in October, 1943 and its officers were all transferred to other branches. The present officers of the branch are unknown.

BRANCH C: Organizer - Goldie Bromberg, motion picture actress.
Membership and Financial Director - Sue Rossen, occupation unknown.
Press and Literature Director - Bobby McVeigh, occupation unknown.

BRANCH D: Organizer - Francis Nicholson, occupation unknown.
Membership Director - Robin Short, occupation unknown.

Financial Director - Naomi Robison, occupation unknown.
Educational Director - Harmon (Hy) Alexander, occupation unknown.

BRANCH E: Organizer Ed Biberman, screen cartoonist, employed at Walt Disney Studios.
Membership Director - Edwina Pomerance, occupation unknown.
Educational Director - Claudia Hubley, occupation unknown.
Literary Director - Dave Hilberman, Vice President, Cartoonists Guild and employee of Walt Disney Studios.

BRANCH F: Organizer - Elliott Sullivan, occupation unknown.
Membership Director - Gerry Schlein, also known as Gerry Chanin, occupation unknown.
Financial Director - Helen Levitt, also known as Helen Slote, occupation unknown.
Educational Director - Dorothy Uris, also known as Dorothy Tree, free lance motion picture actress.
Press Director - Paul McVeigh, also known as Paul McVey, occupation unknown.

SUNSET BRANCH: (BRANCH G-H)
Organizer - Dan James, free lance motion picture writer.
Membership Director - Henry Blankfort, motion picture writer with Universal Studios.
Educational Director - Lillian Skadron, occupation unknown.
Finance Director - George Hellgren, Credit Manager for Loan Association at Twentieth Century Fox Studios.
Educational Director - Nora Hellgren, free lance motion picture writer.
Educational Director - Lilith James, occupation unknown.
Press Director - Sylvia Blankfort, occupation unknown.

BRANCH I: Organizer - Margaret Maltz, also known as Margaret Larkin, occupation unknown.
Membership Director - Henriette Endore, occupation unknown.
Financial Director - Ruth Roth, alias Gerry Mentor, occupation unknown.
Educational Director - Sadie Ornitz, occupation unknown.

BRANCH K: Organizer - Vera Harris, occupation unknown.
Membership and Finance Director - Sue Lawson, believed to be the wife of John Howard Lawson, occupation unknown.
Educational Director - Leo Bigelman, occupation unknown.

BRANCH N-1: Group Captain - Ruth Weber, occupation unknown.
Membership Director - Pearl Kamm.
Finance Director - Helen Jasper, occupation unknown.
Press Director - Bonnie Claire, occupation unknown.
Educational Director - Bea Winters, also known as Bea Solomon, occupation unknown.

BRANCH N-2: Organizer - Herta Uerkvitz, studio employee.
[redacted]
Group Captain - Ruth Birnkrant, occupation unknown.
Educational Director - Dorothy Schuler, occupation unknown.
Membership Director - Eunice Green, also known as Eunice Mindlin, occupation unknown.

BRANCH O: Organizer - Carroll Hollister, accompanist of John Charles Thomas and member of Local 47 of the Musicians Union.
Membership Director - Samuel Albert, occupation unknown, member Local 47, Musicians Union.
Financial Director - Anita Short, alias Ann Price, occupation unknown.
Educational Director - Henry Roth, alias Lawrence Foster, occupation unknown.
Press and Peoples World Drive Director - Esther Roth, alias Loretta Savage, occupation unknown.

HOLLYWOOD BRANCH: Organizer - Ralph Smith, occupation unknown.
Educational Director - Edward Smith, also known as Edward Small, occupation unknown.
Press Director - Tassia Freed, occupation unknown.
Literature Director - Evelyn Shaffer, occupation unknown.
Chairman Pro Tem - Paul Perlin, gripman at Universal Studios.

BRANCH S: Organizer - Helen Leonard, occupation unknown.
Membership Director - Tatiana Tuttle, believed to be wife of Director Frank Tuttle, occupation unknown.
Financial Director - Ethel Polletz, occupation unknown.
Educational Director - Marie Rinaldo, occupation unknown.

BRANCH 57: Organizer - William Levine, occupation unknown.
Membership Director - Rose Finkle, occupation unknown.
Legislative Director - Charlotte McClelland, occupation unknown.
Literature Director - Gail Jordan, occupation unknown.
Financial Secretary - Clara Kerchevsky, occupation unknown.

BRANCH Y: As stated above, this is a "paper" branch composed of Communist members of the Northwest Section who are on leave of absence or who for other reasons are inactive. The names of the officers of this branch are not known and it is believed that it has no official list of officers due to the nature of the branch.

[redacted]

Communist Writers at Various Studios

The following writers have been reported as being under contract at Metro Goldwyn-Mayer Studios:

George Beck, member of Branch A-3.
Martin Berkeley, member of Branch K

[redacted] Allan Boretz, Membership and Financial Director of Branch A-1.
Richard Collins, Chairman of Branch A-3.
Frank Tarloff, Branch A-3.
Dalton Trumbo, Branch A-3.
John Wexley, Branch A-2.

Under contract with Twentieth Century Fox Studios are the following members of the Communist Party:

Ring Lardner, Jr., Branch A-1.
Melvin Levy, Branch A-3.
Robert Meltzer, Branch A-3.

Under contract with Paramount Pictures, Inc., are the following Communist Party members:

Maurice Clark, Branch A-3.
Lester Cole, Branch A-2.
Robert Lees, Branch A-1.
Frank Rinaldo, Educational Director, Northwest Section.
Waldo Salt, Northwest Section Executive Committee.
Adrain Scott, Branch A-2.
Frank Tuttle, Branch A-3.
John Wexley, Branch A-2.
Herman Boxer, Branch A-2.
Albert Maltz, Branch A-2.
Boss Taffel, Chairman of Branch A-2.

The Communist Party members employed under contract with Warner Brothers are as follows:

Alvah Cecil Bessie, prominent in the Veterans of the Abraham Lincoln Brigade, Branch A-3.
Robert Rossen, member of Branch A-1.
George Sklar, member of Branch A-2.

The RKO Studios have under contract Morton Grant, a member of Branch A-3.

Columbia have under contract:

John Howard Lawson, Northwest Section Executive Committee member.
Paul Trivers, Educational Director of Branch A-3.

[redacted]

Communist Political Association

[redacted] During the period December 11-15, 1944, John Williamson, national secretary of the Communist Political Association, visited Los Angeles, California and there conferred with officials, functionaries, and members of the Communist Political Association in the Los Angeles area. During his stay in Los Angeles he spoke before and gave instructions to a number of committees of the Communist Political Association in the Los Angeles area. From information available it was clear he dictated the Communist line as it then existed. On December 14, 1944, he addressed a regular weekly meeting of the Los Angeles County Communist Political Association Organizational - Education Committee. Among other things he referred to the "set-up" of the Hollywood motion picture Communists, saying that they are very important and should be emphasized. Williamson also stated that certain people in Hollywood should not be attached to any community club, even in a paper community club. He said that the experiment of the Communist leadership has shown that these people cannot be fused into these clubs but that they should be given guidance in their special activity in which they can be effective.

Williamson cited as an example the Cultural Section in New York City with which writers, radio artists, and similarly allied cultural people were affiliated. He stated he knew these people would never have come into community clubs; however, in connection with their membership record, he said that all Communists should be attached to a club from a technical standpoint in order that there would be no double bookkeeping.

Williamson then went on to say that his remarks concerning New York City also applied to professional people in Hollywood.

[redacted]

COMMUNIST PARTY MEMBERS IN HOLLYWOOD

A review of the Communist Party charts as submitted by the Los Angeles Field Division for September 1, 1946, reflects that the Hollywood Section is under the leadership of the following individuals:

John Stapp, Section Organizer
Charles Glenn, Organizational Secretary
Naomi Robinson, Recording Financial Secretary
David Robinson, Finance Director
Adolph Heller, Educational Director
Jack Flier, Literature Director
Waldo Salt, Press Director.

In line with the present program of the Communist Party the former large clubs in the Hollywood area have been broken down into twenty-three small community and industrial clubs. These clubs are set out as follows:

Harry Potenkin Club
Charles Flam Club
David Quest Club
Norman Bethune Club
John Brown Club
Hollywood S.S. Club
Elizabeth G. Flynn Club
Ira Eldridge Club
Ralph Fox Club
Holly-Smolan Club
Art Young Club
Jack London Club
Lincoln Club
Sam Adams Club
Bob Meltzer Club
Joe Hecht Club
Carver Special Club
Merry Club
Rose Pastor Stokes Club
John Reed Club
Dick Fiske Club
Hollywood "S" Club
Special Professional Club

It was noted in the Los Angeles Times for October 1, 1946, under the heading, "Hollywood Had Two Reds Charged," which stated in part that a Matthew

[redacted]

Woll, Vice-President of the International Photo Engineers Union, as well as of the AFL, it was charged that many Hollywood stars and script writers were supporting Communist front organizations. He warned that unless they cease, the public may picket film houses on a nationwide basis. The article stated that the threat was made in a signed editorial in the "American Photo Engraver," a Trade Unions publication. It stated, "A few years ago, the League of Decency was formed as part of a nationwide protest against immoral movies" but he said, "Motion picture houses in a score of cities were picketed, box office receipts dropped and the Hays Office stepped in to clean up a disagreeable situation."

Woll wrote that unless the film industry takes immediate steps, a similar public reaction may this time be directed "against many high-salaried stars and script writers who are part of the Communist Fifth Column in America."

Woll further charged that Hollywood today is "the third largest Communist Center in the United States." He also said that "playing at revolution seems to justify the possession of a swimming pool and improves the taste of astrakhan, caviar and the feel of Russian sables."

Woll urged that Eric Johnson, Chairman of the Motion Picture Producers Association, take steps "to root out all Fifth Columnists and fellow travellers from the capital of America."

[redacted]

(November 14, 1946, through February 14, 1947)

[redacted]

According to [redacted] confidential informant of the Los Angeles Field Division, the last 90 days has indicated a noticeable change taking place in the tactical lines and methods of all operations of the Communist Party and Communists in the United States. He indicated that apparently because of the wave of exposures of individual Communists, Party line followers in governmental and other circles, the broad campaign of attack on Communism, the work of Communists in the press, other means of public information, and anticipating and recognizing the results the Communist Party is changing its method of operations and tactics to meet these conditions. Some of the former out-spoken leaders of the Communists and Communist sympathizers, according to [redacted] have been drawn back to less important positions and have less to say openly in Communist affairs while those who have not been so active or so well known are being forced to the front to carry on the programs, not as Communists but camouflaged as "liberals" and "progressives."

[redacted] indicated these Communists and trusted sympathizers are even "boring within" the Anti-Communist movement with the object in view of taking over that movement and directing it to the less harmful channels. The result is that Communists are attacking themselves but not sufficiently vigorous enough to be basically harmful to themselves or their movements. He has advised that these tactics which permit Communists to attack themselves to a limited extent, are laid down in the Leninist School of "Strategy and Tactics."

[redacted] states that as this new line is adopted the Communists in the Hollywood Motion Picture Industry are entrenching more and more into the Industry in high positions. Instant Communists and sympathizers are being elevated to positions where they can wield influence on content of pictures and employment of individuals. These parties are put into these positions with the knowledge of their previous activities and they are put into these positions by the top producers themselves.

[redacted] also related that it is becoming more and more apparent that the Communists are using permanent sympathizers in the motion picture industry to further the policies of the Communist Party. He stated that by using persons of high standing and influence it hoped to cover up their real Communist connections [redacted] indicated that the following top producers have over a period of years not only employed Communists, some of which were notoriously known Communists, but have protected them whenever their names or reputations have been exposed to public notice:

Walter Wanger
David Selznick
Samuel Goldwyn
Charles Chaplain
Warner Brothers

[redacted] indicated that the foregoing producers, of course, exercise a tremendous influence on the trend of the motion picture industry. In addition, [redacted] that there are several outside organizations financed by large contributions from the Hollywood motion picture industry which cooperates in this support and protection. Those organizations are:

Southland Jewish Organization
B'Nai B'rith
International Workers Order
Jewish Labor Council
Mobilization for Democracy
Los Angeles County Democratic Central Committee
Beverly-Westwood Democratic Committee

He stated that there are also other small groups of the same nature which are controlled by the same type of individuals. This combination of the inside of the motion picture industry with these outside influences, both of like character, according to [redacted] is most successful in protecting the work of the Communists in the film industry and the use of that industry's prestige and influence for their purposes.

He related that the evils of this situation are becoming so apparent that comment thereon is becoming noticeable even within the industry itself by those who are opposed thereto. Evidence of this is a recent editorial, December 3, 1946, appearing in the "Hollywood Reporter," a daily publication and trade paper. Excerpts from this editorial are as follows:

> "We don't think that any one of you would accuse any of our studio heads or their direct executive assistants of being 'Commies.' Still, on the other hand, they are not only employing but actually pampering 'Commies' in their studios, particularly those writers who are out-and-out members, party-liners or fellow travellers. They are entrusting to those writers the creation of their scripts, KNOWING that those babies will do ANYTHING at ANY TIME to put over a point in their creations to further the cause of Moscow in this country or any other place where our pictures are shown - meaning the whole world...
>
> "Why are our studios hiring so many 'Commies' who are known party members? We asked a prominent studio head that question today and this was his reply: 'We need writers, good writers. I don't care if the fellow is a " Commie" or not; if he can write, if he can do the job we want, I'll hire him. If I don't, some other studio will grab him and give him an assignment.'"

In referring to this article quoted above, in particular the statement of the unknown studio head, [redacted] stated that he believes that the statement is most questionable relating that the fact is there are many capable writers

in Hollywood who are not given an opportunity because they are not a part of the Communist combine or because they have opposed Communist influence. The Screen Writers Guild is completely dominated by Communists and Communist sympathizers and to a large extent determines who works when and where; and the motion picture producers are not only aware of this situation, but do not oppose it.

The whole situation boils down to this: The producers of motion pictures in Hollywood could clean up these conditions whenever they see fit. They just do not do so. There is no recorded instance where the Hollywood motion picture industry or any of its top influential individuals have ever denounced Communism or Communists. Basically, they are "internationalists." Because of this, according to [redacted] the activities of the Communists and their sympathizers who do the real work for the cause, increase day by day with added influence in all departments of the motion picture industry.

[redacted] reported that the following [redacted] have heretofore been extremely active in Communist circles and front activities but are now being slipped into the background in line with the program. He related some of them are: John Howard Lawson, Helmer Bergman, Robert Rossen, Lester Cole, Harold Salemson, Edward Mussa, Frances Millington, and Herbert Biberman. Herbert K. Sorrell, the Communist leader of the Conference of Studio Unions, is still in that position as sharing his power with an unknown named [redacted] Wilson.

[redacted]

As a result of a specific request made of the Los Angeles Field Division to furnish the Bureau with an up-to-date report on the Communists active within the motion picture industry, the following information was obtained, which information was secured by the Los Angeles Field Division through confidential informants [redacted]

I. COMMUNIST ORGANIZATIONS IN THE MOTION PICTURE INDUSTRY

Prior to the dissolution of the CP-USA nearly all of the Communists who were employed in the motion picture industry (as well as the radio industry) were members of what was known as the Northwest Section of the Los Angeles County Communist Party, which for the most part was organized on a craft or industrial basis. Thus, employment determined the branch to which a particular Communist was assigned. However, provision was made for the wives and husbands of those employed in the radio or film industry to be included in the Northwest Section and thus the total membership of the Northwest Section did not at all times accurately measure the Communist infiltration into the motion picture industry.

Although the Northwest Section was reorganized at various times the branches within the section together with a short description of them are as follows:

Branch A	Writers' branch	This was divided into A1, A2, and A3 to accomodate writers in three different geographical areas.
Branch B	Community branch (Hollywood vicinity)	There were at first several directors in this branch; however, they were later transferred to Branch A.
Branch C	Commuters branch	Beverly Hills and Westwood area.
Branch D	Radio branch	Composed of actors, directors, etc. employed in the radio industry.
Branch E	Cartoonists, designers,	
Branch F	Actors and actresses	
Branch G	Community branches	
Branch I	Community branch	
Branch K	Community branch	
Branch L	Writers' branch	Composed of those Communists who are employed in the motion picture studios, as screen story analysts.
Branch M		This was composed chiefly of members of the Screen Office Employees Guild which was organized to bargain collectively for secretaries, stenographers, etc. in the studios and which has since been succeeded by the Office Employees' International Union.

Branch 0	Musicians Hollywood branch	(Community branch) This branch was composed of people who had been active in the Russian War Relief and other Russian groups.
Branch [illegible]		
Branch		This branch is the so-called "paper" branch which was composed of Communists in the motion picture industry who were either out of town or unavailable or unwilling to risk membership in other branches. This contained numerous prominent directors and producers, and unlike other branches did not have regular meetings and did not have delegates and officers sent to such affairs as the County Convention.

In December 1944 the Northwest Section was dissolved and a number of Cultural Groups in what was then the CPA were set up. These groups were known as:

Wilshire-Fairfax Cultural Group
Beverly-Franklin Cultural Group
Hollywood Cultural Group
59th A.D. Cultural Group
Westwood Cultural Group
East Hollywood Cultural Group
North Hollywood Cultural Group
63th A.D. Cultural Group
Special Hollywood Miscellaneous Cultural Group
59th A.D. Miscellaneous Cultural Group
North Hollywood Miscellaneous Cultural Group
Miscellaneous (which corresponded to Branch [illegible] in the old Northwest Section)

There were also a number of Communists in the motion picture industry who during the days of the CPA were assigned to the Ben Franklin Group, which was organized in the 16th Congressional District, which is the Beverly Hills, Westwood, and Brentwood district.

These groups were also known by number and thus the Wilshire-Fairfax Cultural Group was known as Group Number 1, etc.

When the CP, USA, was reorganized the Party apparatus in the LA Field Division consisted of 10 sections, one of which was the Hollywood Section. For a few months following the reorganization of the CP, USA, the Communists

in the motion picture industry were not identified with this Section, inasmuch as it was a Community Section and the Communists in the motion picture industry were organized into various groups such as the Duclos Club, the Davis Club, etc.

However, in October 1945 for "security and efficiency of operation in furthering the Party progress" all Communists in the Hollywood area, regardless of where they worked, together with all Communists employed in the motion picture and radio industry, regardless of where they lived, were organized into one over-all Section known as the Hollywood Section. Apparently the risk of exposure became too great because in July 1946 the Hollywood Section was again reorganized for the purpose of security and is presently in three sub-sections; Community, Industrial, and Cultural Sub Sections. The Community Sub Section is composed of Communists residing in the Hollywood area but who are not employed in the motion picture industry. The Industrial Sub Section is composed of those employed in the motion picture industry in a craft or trade. The Cultural Sub Section is made up of those Communists in the Hollywood Section who are creative. These are known as the cultural workers in the Communist Party.

On October 30, 1946 the entire Hollywood Section had 723 members and inasmuch as there were approximately 350 members in the Community Sub Section there are thus approximately 375 Communists who are identified in the motion picture and radio industries.

The Hollywood Section is broken down into 24 groups, 5 of which are in the Community Sub Section, 4 of which are in the Industrial Sub Section (there are 3 industrial or industry-wide groups and 5 shop units at various studios), and 15 Cultural Groups. For security reasons there is no over-all Section Council but there is a Hollywood Section Committee composed of members of the three sub sections and each sub section has in turn a sub section Chairmen's Council which meets bimonthly. Thus there is only a limited amount of association between the members of the various sub sections.

Recently a confidential source who had access to the records of the Communist Party made available a diagram of the Party structure in the Hollywood area, which is reproduced as follows:

COUNTY ORGANIZATION

LIAISON——————————
The Hollywood Section Organizer - JOHN STANE

HOLLYWOOD SECTION COMMITTEE
Composed of the organizer and organizational secretary of each sub section - 6 members

Community Sub Section			Industrial Sub Section			Cultural Sub Section		
clubs	clubs	clubs	clubs	clubs	clubs	clubs	clubs	clubs

The Community Sub Section is largely made up of people residing in the Hollywood area and has a membership of approximately 350. The Industrial Sub Section for the Party is open for membership to the craft groups (painters, electricians, etc., cutters, cameramen, property men, union functionaries in Hollywood unions, analysts, publicists, assistant directors, office workers, musicians, and cartoonists.)

The basic structure of the Cultural Sub Section is the Craft Branch. There is a Radio Branch, an Actors' Branch, four geographical sub divisions of a Writer-Director-Producer Branch, and a branch for entertainers and their wives or husbands of Communists employed in the motion picture industry which are handled on an "individual basis, first upon their interests and secondly upon their work." There is to be no mechanical placement. Therefore, even the Cultural Sub Section of the Party has some members in it who are not employed in the motion picture industry. Many of the lesser people in the motion picture industry have been transferred into the various Community Groups wherever they reside and some still meet as a separate group attached to the Community Branch in the neighborhood in which they live. It is believed that there are approximately 350 members in the Industrial and Cultural Sub Sections. Thus far the Communists have been able to establish shop units at Universal, Paramount, MGM, RKO, and Columbia Studios.

II. IDENTITY AND EMPLOYMENT OF ALLEGED COMMUNISTS IN THE MOTION PICTURE INDUSTRY.

The following list of Communists is limited to those directly employed in the motion picture industry and does not include the husband or wife of one so employed, Communists in the radio industry, Communist labor leaders in Hollywood, and industry publicists, agents, business managers, etc., most of whom, although not directly employed in the motion picture industry, are members of either the Industrial or Cultural Sub Section of the Hollywood Section of the Hollywood Communist Party.

However probable it may be that actors such as Charles Chaplin and John Garfield, with alias Jacob Garfinkel, and writers such as Clifford Odets and Ben Hecht may be members of the Communist Party, they have not been identified as such in this report, inasmuch as there is no documentary evidence to support the identification. It should be emphasized that for each person identified in this section as a Communist the identification is based upon documentary evidence which is highly reliable, although probably inadmissible, or the identification is based on the word of a reliable informant.

It is difficult to list accurately the employer of each Communist in the motion picture industry, since most of the Cultural workers in the industry are lance from studio to studio, and it is not at all uncommon for an actor

to be employed by three or four different studios in one year.

[redacted] It should be noted that the branch affiliation of each Communist is not being set forth, inasmuch as paid informant [redacted] has recently advised that the names of the various branches have been changed and although the LA office is in possession of a complete list of these branches the exact branch of each Communist in the motion picture industry is not immediately available.

[redacted] agents of the Los Angeles Field Division provided the records of Elizabeth Benson, Membership Director of the Northwest Section of the Los Angeles County Communist Party. Through this technique an analysis has been made available of the occupations of the Communists within the motion picture industry. It is believed that this analysis was nearly complete at the time the source made it available and it reflects an occupational breakdown as follows:

Producers - 5
Directors and Assistant Directors - 10
Writers - 82
Actors and Entertainers - 44
Musicians - 31
Story Analysts - 5
Film Cutters - 4
Miscellaneous Professional and Crafts (painters, electricians, office workers, etc.) - 40

Set forth in the following alphabetical list as obtained through a highly confidential technique or a reliable confidential informant are:

Producers - 5
Directors and Assistant Directors - 11
Writers - 119
Actors - 71
Musicians - 37
Analysts - 12
Artists - 7
Publicists - 6
Film Editors - 2
Cameramen - 2
Miscellaneous professional and crafts (painters, electricians, office workers, etc.) - 16

NAME	OCCUPATION	EMPLOYER
ADLER, Lulla, aka Lulla Rosenfeld	Actress	Free lance
ALBERT, Doris	Musician	Free lance
ALBERT, Sam	Musician	MGM
ALEXANDER, Muriel	Writer	Free lance
ALLEN, Dede	Film Editor	Columbia

ALTMAN, Mischa	Musician	Twentieth Century Fox
ATLAS, Dorothy	Writer	Free lance
ATLAS, Leopold	Writer	Free lance
AUBREY, Will	Actor	Free lance
BABB, Dorothy	Writer	Free lance
BABB, Sonora	Writer	Free lance
BACKUS, Georgia, aka Mrs. Herman Alexander	Actress	Free lance
BARZMAN, Ben	Writer	MGM
BARZMAN, Morris	Writer	Free lance
BAUMFELD, Francos	Writer	Free lance
BEARD, Cecil	Artist	Walt Disney Studios
BECK, George	Writer	Columbia
BELA, Nicholas	Writer	Free lance
BENGAL, BEN	Writer	Monogram
BENOFF, Mike	Writer	Free lance
BERCOVICI, Frances	Writer	Free lance
BERCOVICI, Leonardo	Writer	Free lance
BERGMAN, Helmar	Electrical worker	Paramount
BERKELEY, Martin	Writer	Free lance
BURNSON, George	Actor	Free lance
BERRY, Gladys	Actress	Free lance
BERRY, Jack	Director	Paramount
BESSIE, Alvah	Writer	Warner Brothers
BESSIE, Helen	Writer	Free lance
BEVERLY, Helen, aka Helen Cobb	Actress	Free lance
BIBERMAN, Edward	Artist	Free lance
BIBERMAN, Herbert	Director	RKO
BIERTEL, Virginia	Writer	Free lance
BIRNKRANT, Arthur	Writer	Columbia
BIRQUIST, Lillian	Writer	Free lance
BLANCHARD, Robert	Artist	Walt Disney Studios
BLANKFORT, Henry	Writer	Universal
BLOCH, Kalmon	Musician	Twentieth Century Fox
BLAWITZ, Bill	Publicist	United Artict
BOHNEN, Roman	Actor	MGM
BORDAGES, Asa	Writer	Free lance
BORETZ, Allen	Writer	RKO
BOXER, Herman	Writer	Free lance
BRAND, Phoebe, aka Phoebe Gornowsky	Actress	Free lance
BRAUN, Irwin	Writer	Free lance
BRIDGES, Dorothy	Actress	Free lance
BRIDGES, Lloyd	Actor	Free lance
BROMBERG, Joseph	Actor	Free lance
BRONSON, Walter	Writer	Free lance
BROWDA, Maurice	Musician	MGM
BROWN, Virginia	Artist	Free lance

BUCHMAN, Harold	Writer	Twentieth Century Fox
BUCHMAN, Sidney	Producer	Buchman Productions, Columbia Studios
BURNS, James	Story analyst	MGM
BURROWS, Abraham	Screen and radio writer	Paramount & Dinah Shore Progress
BURTON, Frank	Publicist	Twentieth Century Fox
BURTON, Val	Writer	Paramount
BUTLER, Hugo	Writer	Paramount
BUTLER, Jean	Actress	Free lance
CARNOVSKY, Morris	Actor	Columbia
CARO, Jacobina	Actress	Free lance
CARTER, George	Writer	Free lance
CHAMBERLAIN, Howard	Actor	Free lance
CHANIN, Gerry, aka Gerry Schlein	Actress	Free lance
CHAPMAN, Clarise	Story analyst	Free lance
CHAPMAN, Thomas	Story analyst	Warner Brothers
CHRISTLIEB, Don	Musician	Twentieth Century Fox
CLARK, Maurice	Writer	Free lance
COBB, Helen	Actress	Free lance
COBB, Lee	Actor	Twentieth Century Fox
COLE, Lester	Writer	MGM
COLES, Nat	Musician	Free lance
COLLINS, LINDA	Actress	Free lance
COLLINS, Richard	Writer	MGM
COLLIS, James	Musician	Free lance
COMINGORE, Dorothy	Actress	RKO
COMPINSKY, Dorothy	Musician	Free lance
COMPINSKY, Manuel	Musician	Free lance
COREY, George	Writer	Columbia
DAGGETT, Charles	Publicist	Columbia
DAGLE, Alfred	Electrician	MGM
DA SILVA, Howard	Actor	Paramount
DASSIN, Jules	Director	Mark Hellinger Productions
DAVIS, Mark	Writer	Free lance
DI FIORE, Lina	Musician	Free lance
DINSDALE, Howard	Writer	RKO
DMYTRYK, Edward	Director	RKO
ELISCU, Edward	Writer	Free lance
ELLIOTT, Faith	Secretary	Republic
ELLIS, Mary Jo	Actress	Free lance
ENDORE, Guy	Writer	Free lance

ENFIELD, Cyril	Director	Mary Pickford-Buddy Rogers Corporation
ENGLANDER, Margaret	Writer	MGM
ERICK, Jean Van	Actress	Free lance
ERICK, Peter Van	Actor	Free lance
FARADON, Elizabeth	Writer	Free lance
FARMER, Virginia	Actress	Free lance
FEHER, Milton	Musician	Republic
FIEDCHMAN, Steve	Writer	Free lance
FLETCHER, Blair	Writer	Free lance
FLEURY, Roger	Artist	Walt Disney Studios
FORKY, June	Actress	Free lance
FRANK, Anne Ray	Writer	Free lance
FROELICH, Anne, aka Mrs. Philip Taylor	Writer	Free lance
FULLER, Lester	Director	Paramount
GIBSON, Julie	Actress	Free lance
GILBERT, Jody	Actress	Free lance
GLASS, Ned	Actor	Free lance
GOFF, Lloyd	Actor	John Garfield Productions
GOLDBERG, Martha	Musician	Free lance
GOLDBLATT, Harriet	Musician	Free lance
GORDON, Bernard	Publicist	Paramount
GORDON, Don	Analyst	Paramount
GORNEY, Jay	Writer-producer	Columbia
GORNEY, Sandra	Writer	Free lance
GRAFF, Freddy	Actor	Free lance
GRANT, David	Writer	Free lance
GRANT, Morton	Writer	MGM
GRAU, Gilbert	Musician	Free lance
GREEN, Ann, aka Ann Koch	Writer	Free lance
GRENNARD, Elliot	Writer	Free lance
GRUMES, Albert	Laborer	Paramount
GULFORD, Jack	Actor	Free lance
HAMMER, Al	Actor	Free lance
HAMMER, Ben	Actress	Free lance
HARPER, Annette	Analyst	Universal
HARRIS, LOUIS	Producer	Paramount
HOLLAND, Tom	Actor	Free lance
HOWE, Victoria	Actress	Free lance
HOVEY, Constance	Musician	Free lance
HOVEY, Serge	Musician	Free lance
HOVEY, Tamara	Musician	Free lance
HUBLEY, Claudia	Artist	Free lance

LEWIS, Kenis	Musician	Free lance
INGRAM, Rex	Actor	Columbia
JACKSON, John	Musician	Free lance
JAPPS, Ben	Writer	Free lance
JAPPS, Lilith	Writer	Free lance
JARRICO, Paul	Writer	RKO
JASPER, Helen	Art Department	MGM
KADISH, Ben	Assistant Director	Free lance
KAHN, Gordon	Writer	RKO
KATZ, Helen	Actress	Free lance
KERWIN, Jeanne	Actress	Free lance
KILLIAN, Victor	Actor	Free lance
KING, Don	Publicist	Selznick International
KRAFT, Hyman	Writer	Free lance
LAMAR, Truman	Electrician	RKO
LANG, David	Writer	RKO
LARDNER, Ring Jr.	Writer	Twentieth Century Fox
LAWSON, John Howard	Writer	Free lance
LAWRENCE, Marc	Actor	Universal
LEE, Canada	Actor	Free lance
LEES, Robert	Writer	Columbia
LENNART, Isabel	Writer	MGM
LESSER, Herbert	Musician	RKO
LEVY, Melvin	Writer	Columbia
LEWIS, Herbert Clyde	Writer	RKO
LEYDA, Jay	Writer	Paramount
LLOYD, Norman	Actor	Free lance
LOGAN, Humphrey	Actor	Free lance
McHUGH, Kitty	Actress	Free lance
McNEIL, Allan D.	Analyst	Universal
McVEIGH, Paul	Actor	Free lance
MAES, Simone	Analyst	Paramount
MAHLER, Lillie	Musician	Free lance
MALTZ, Albert	Writer	Warner Brothers
MANOFF, Arnold	Writer	Paramount
MARLOWE, Brian	Writer	Twentieth Century Fox
MASON, Esta	Actress	Free lance
MATTISON, Mathew	Analyst	Warner Brothers
MAYER, Roy	Actor	Free lance
MEADOW, Leon	Writer	Free lance
MELTZER, Saul Louis	Writer	Paramount
MERLIN, Milton	Writer	Free lance
MILLER, John	Actor	Free lance
MILLER, Patricia	Actress	Free lance

MILLHOLLAND, Charles	Writer	Free lance
MISCHEL, Florence	Analyst	Paramount
MISCHEL, Joseph	Writer	RKO
MORGAN, Joe	Electrician	Twentieth Century Fox
MOOSH, Irving	Writer	Free lance
MURLEY, Karen aka Karen Vicor	Actress	Free lance
MOSS, Jack	Producer	Columbia
MYERS, Al	Cameraman	Paramount
MYERS, Barbara	Secretary	Universal
MYERS, Henry	Writer	RKO
NELSON, Ruth	Actress	Warner Brothers
NICHOLAS, Geraldine	Actress	Free lance
OFFNER, Herbert	Musician	Free lance
ORNITZ, Sam	Writer	Free lance
PALEY, Stanley	Writer	Free lance
PARKS, Larry	Actor	Columbia
PERLIN, Paul	Laborer	Universal
PHILIPS, Peggy	Writer	Free lance
PINE, Lee	Writer	Free lance
POLONSKY, Abraham	Writer	Universal
PRAGER, Stanley	Actor	Twentieth Century Fox
PRIVEL, Lucien	Actor	Free lance
RAPP, Maurice	Writer	Warner Brothers
RAVITCH, Irving	Writer	MGM
REID, Arnold	Writer	Free lance
REVERE, Anne	Actress	MGM
REYNOLDS, Jack	Technician	Technicolor Studios
RICHARDS, Robert L.	Writer	Free lance
RICHARDSON, Carolyn	Musician	Free lance
RICHARDSON, Melonie	Actress	Free lance
RICHARDSON, William L.	Actress	Free lance
RINALDO, Frederic	Writer	Paramount
RIPPS, Harry	Technician	Technicolor Studios
RIVER, Joerney	Writer	Free lance
RIVER, R. L.	Writer	Columbia
ROBINSON, Earl	Composer & musician	MGM
ROBINSON, Jerry	Cameraman	Columbia
ROBSON, David	Analyst	RKO
ROLFE, Ed	Writer	Free lance
ROMANO, Amelia	Actress	Free lance
ROTH, Esther	Musician	Free lance
ROTH, Henry	Musician	Twentieth Century Fox
ROSSEN, Robert	Writer	John Garfield Productions
ROTSTEIN, Herman	Director	Columbia

RUDNICK, Stella	Secretary	MGM
RUSKIN, Shimen	Actor	Free lance
SALT, Waldo	Writer	RKO
SAMUELS, Murray	Writer	Free lance
SANDELL, Ben	Musician	Free lance
SANDELL, George	Musician	Free lance
Sanford, John	Writer	Free lance
Sanford, Marguerite	Writer	MGM
Saul, Oscar	Writer	Columbia
SCHAFFEL, George	Writer	Free lance
SCHOENFELD, Bernard	Writer	Twentieth Century Fox
SCHUELBERG, Virginia	Writer	Free lance
SCOTT, Adrian	Producer	RKO
SELIC, Leonard	Musician	Free lance
SELLERS, Kay	Secretary	Universal
SELVIN, Min	Secretary	Universal
SHAW, Ben	Assistant Director	Free lance
SHORE, Wilma	Writer	Free lance
SHORT, Robin	Actor	Free lance
SIEGEL, Sam	Musician	Free lance
SILAR, George	Writer	Free lance
SMITH, Art	Actor	Free lance
SMITH, Scorenno	Analyst	RKO
SMITH, Edward, was Israel Malensky	Technician	Technicior Studios
SMITH, Harold	Writer	Free lance
SMITH, Milton	Writer	MGM
SOLOMON, Louis	Writer	Columbia
SONDERGAARD, Gale aka Mrs. Herbert Biberman	Actress	Twentieth Century
SPENCER, Helen M.	Secretary	Republic
SPENCER, Ray	Writer	Free lance
STEELE, Dorothy	Writer	Free lance
STEVENSON, Philip	Writer	Producers Releasing Corporati
STRAUSS, Theodore	Writer	Paramount
SULLIVAN, Glenda	Writer	Free lance
TAFFEL, Bess	Writer	Paramount
TANKER, Harry	Musician	Free lance
TARCAI, Mary	Actress	Free lance
TARLOFF, Frank	Writer	RKO
THERY, Jacques	Writer	Free lance
THOMAS, George F.	Publicist	James Cagney Productions
TOBIN, Cyril	Musician	Free lance
TOWNSEND, Leo	Writer	Universal
TRABUE, Marion	Writer	Free lance
TREE, Dorothy	Actress	Free lance
TRIVERS, Paul	Writer	Free lance

TRUMBO, Dalton	Writer	[illegible]
TUTTLE, Frank	Director	Mark Hellinger Productions
TUTTLE, Karen	Musician	Free lance
URIS, Michael	Writer.	Warner Brothers
VILLARD, Paul	Musician	Free lance
VINCENT, Mark	Actor	Free lance
VIRGO, Joan	Actress	Free lance
VIRGO, Peter	Actor	Free lance
WALDON, Alexander	Musician	Free lance
WALPER, Norman	Musician	Free lance
WARE, Eugene	Actor	Free lance
WASHINGTON, Norma	Writer	Free lance
WATTS, William	Assistant Director	Free lance
WEBER, John, Mrs.	Analyst	RKO
WEIL, Richard	Writer	Free lance
WEINER, Herman	Writer	Free lance
WEXLEY, John	Writer	Warner Brothers
WHITMAN, Ernest	Actor	Free lance
WHITNEY, Lynn	Actress	Free lance
WILCOX, Pamela	Writer	Free lance
WINCHELL, [illegible]	Writer	Free lance
WINTERS, Bea	Analyst	Paramount
YARIS, Buddy	Actor	Free lance
YULDEN, Clay	Actor	Free lance

In March of 1947, informant [redacted] reported that the general trend in the tactical line of the Communist Party in the United States, which began in July, 1945, when the Communist Political Association was dissolved and the Communist Party, U.S.A. was re-established continues, and according to informant [redacted] this tactical line directs that all Communist Party functionaries and publicly known Communist Party members come forth publicly as the representatives of Communism in this country and all Communist sympathizers, follow travellers, and followers of the Communist Party line concentrate their activities in so-called "liberal" organizations, camouflaged as "progressives." This source further states that they are permitted to slightly denounce Communism and pretend at the same time to stand for a progressive United States seeking to cooperate with the Soviet Union. In short, their position is to a slight extent anti-Communist, but always pro-Russia.

They are instructed to work within all organizations to help create race and class divisions by sponsoring the so-called "minority groups", to make demands which practically amount to special privilege; to work within labor unions to bring about strikes and unreasonable wage demands; to support candidates for public office who favor the Communist program. In fact, to do everything possible to bring about confusion and cross purposes in all walks of life.

Confidential informant [redacted] of the Los Angeles office between April 9 and 11, 1947, reported that the activities of the Communists and sympathizers in the Hollywood motion picture industry have not been dampened to any noticeable extent by the nationwide attacks and exposures of the Communist Party and Communism and its international connections in the press, over the radio and by other means. The only noticeable effect is that those involved are more careful in their operations and more vehement in their denials of any connections with the Communist movement. However, there is no diminution of "front" activities all of which they cloak behind the terms "democratic" and "progressive."

With one slight exception, so far there has been no statement made, or stand taken, by the heads of the industry, the producers themselves, on this controversial question which now rages all over the United States. The one exception was a statement made by Eric Johnston, representing the motion picture industry, made before the House Un-American Committee in which he stated that Hollywood had defeated the Reds and that, by implication, there was nothing serious about the Communist penetration of the film industry.

Informant [redacted] further revealed that while the Communists have lost ground to some extent within the trade unions because of the failure of the strike of the Conference of Studio Unions, they have more than made up for this by having many of their sympathizers placed in higher executive positions, as directors, writers, actors and in some executive positions. The latter type of penetration is more insidious, however, because of the reputations and influence gained by those elevated in this manner. One outstanding example is the appointment of Dore Schary to be director of all production at R-K-O studios. Mr. Schary has followed the political line of the Communist Party for many years, has engaged in, and supported, a multitude of Communist fronts and has been an influential tool of the Communists for years. His important position at the present time affords him complete protection against any charge by anyone that he has been so involved. This pattern is being followed closely at the present time, extending all through the industry and tending to make it as a whole somewhat sacred from any criticism of a definite or specific nature.

Other individuals of this type, according to Informant [redacted] have been recently elevated to key positions in the industry. They are, in part, the following:

MacDougall, Ranald, made producer by Warner Bros.

Burnitz, Harry, Associate Producer with Mary Pickford and Lester Cowan

Kanin, Garson, producer with Universal-International

Caspary, Vera, long-term writer with Eagle-Lion

Sperling, Milton, producer, Warner Bros.

Kazan, Elia, director, signed by Darryl Zanick, Twentieth Century-Fox

Traube, Shepard, signed as director for RKO

Rossen, Robert, director RKO

Herbert, F. Hugh, Director Twentieth Century-Fox

Koenig, Lester, Producer, Liberty Films, William Wyler Productions

Kelly, Gene, MGM Studios announced that he will soon be made a director for that firm.

IX. COMMUNIST INFLUENCE IN CURRENT MOTION PICTURES

The entire purpose of the Communist penetration of the motion picture industry has been directed to the control of the ultimate product, that is, the motion picture which is produced. The Communist Party has indicated as its opinion that to control the motion picture would be to control a splendid propaganda outlet. With the change in the Communist Party line at the time of the invasion of Russia by the Nazis in June, 1941, there commenced an unprecedented period of Communist influence in the motion pictures themselves. This may be accounted for in part by the fact that the aims of the Communist Party through circumstance are coincidental with the aims of the United Nations. Therefore, under the guise of patriotism the Communist Party is able to inject its views into the motion picture field. Examples of motion pictures which are reported to be subject to Communist Party influence or to reflect Communist Party or Soviet propaganda are set out below.

Mission to Moscow

This picture was released by Warner Brothers in May, 1943. The producer was Robert H. Buckner. During 1934 and 1935 Buckner was located in Moscow, Russia, as a correspondent for the London Daily Mail. He was brought to Hollywood by Warner Brothers in 1938 as a screen writer. Buckner personally selected Jay Leyda to act as Technical Director for "Mission to Moscow." Leyda had been in Moscow at the same time as Buckner, where he had been connected with the Bureau of Revolutionary Literature and the Soviet Motion Picture Industry. Leyda is known to be a member of the Communist Party of the U.S.A. and confidential sources have furnished a copy of the transfer paper transferring Leyda from New York City to the Los Angeles, California, organization of the Party. Leyda is active in the League of American Writers and lectures at the Hollywood Writers School mentioned above. The actual writer of the screen play "Mission to Moscow," was Erskine Caldwell. Caldwell has been a member of the League of American Writers for many years and has made several trips to the Soviet Union. Caldwell has been an associate editor of "Soviet Russia Today," published by the Friends of the Soviet Union, a Communist controlled organization. Prior to August 23, 1939, Caldwell was in favor of collective security. During the life of the Hitler-Stalin Non-Aggression Pact, Caldwell supported the program of the American Peace Mobilization and opposed openly the Lend-Lease Act and the Selective Service Act. After June 22, 1941, Caldwell called for all-out aid to Britain, the Soviet Union and China. The picture is based upon the book, "Mission to Moscow" written by Mr. Joseph Davies, former U.S. Ambassador to Russia. It is said that the picture contains pro-Soviet propaganda and numerous newspapers have criticized the picture severely on these grounds, stating that many of the incidents related are so highly colored as not to represent a true picture of the facts. [redacted]

Action in the North Atlantic

This picture was also released by Warner Brothers and deals with [redacted]tivities of the Merchant Marine on the Murmansk run. It is reported that the picture is very favorable to the National Maritime Union of America, CIO, a Communist controlled union. According to David Platt, Communist motion picture reviewer for "The Worker" for July 4, 1943, "Action in the North Atlantic" is being used as a training film in the Merchant Marine Training Schools of the War Shipping Administration. The screen play was by John Howard Lawson, member of Branch K, Northwest Section, Communist Party. Lawson received technical assistance and advice from James Drake, Port Agent of the National Maritime Union, San Pedro, California, a known member of the Communist Party.

Keeper of the Flame

This picture is an MGM production, adapted from a popular novel by I. A. R. Wylie. The novel was adapted to the screen by Donald Ogden Stewart, a reported member of the Communist Party and husband of Ella Winter, a Communist Party member of long standing. The picture is said to have varied from the book in that the book was made in the nature of a mystery story, whereas Stewart in the screen version emphasized the content of the picture as anti-Fascist.

Hangmen Also Die

This picture is a United Artists production released approximately April 1, 1943. It is a war melodrama dealing with present-day conditions in Czechoslovakia under Nazi rule and the hangings by Heydrick, the hangman, and the German Gestapo. The picture was directed by Fritz Lang, who is reported to be active in numerous Communist front organizations. Included in the cast were Lionel Stander, member of the Communist Party, and Virginia Farmer, also said to be closely affiliated with Communist groups. The screen play was by John Wexley, a member of Branch C. of the Northwest Section of the Communist Party.

Our Russian Front

This picture was made originally in Russia as a documentary film. It was reassembled in Hollywood under the auspices of Russia War Relief, Inc., and it was adapted to American audiences by use of a commentary delivered by a narrator, who in this instance was Walter Huston. The commentary was written by Elliot Paul, a member of the League of American Writers, a contributor to numerous Communist Party publications and an active member of recognized Communist front groups. Assisting in the production were Lewis Milestone, Director; Joris Ivens and Dimitri Tiomkin. Both Milestone and Ivens have been identified with numerous Communist Party front organizations.

Edge of Darkness

This is a Warner Brothers production released in April, 1943, dealing with a situation in Norway under Nazi oppression. It is the usual war drama along anti-fascist lines. This screen play was written by Robert Rossen, past president of the League of American Writers and a member of Branch C of the Northwest Section of the Communist Party. The Director was Lewis Milestone, a native of Russia who has long been active in numerous Communist front organizations. The cast included Walter Huston, Helmut Dantine, Roman Bohnen and Morris Carnovsky, all of whom are reportedly closely associated with Communist Party members in the Hollywood area. [redacted]

This Land is Mine

This is an RKO production released June 10, 1943. It is a war drama dealing with conditions in occupied territories under nazi rule, and the reaction of different types of citizens under oppression. The screen play was written by Dudley Nichols, who was co-producer with one Jean Renoir, a French motion picture director. Nichols has been a member of the League of American Writers since its inception and was a member of the John Reed Club in Hollywood, a Communist front organization which included in its membership such known Communist Party functionaries as Dr. V. A. K. Tashjian, Nora Hellgren, John Howard Lawson and Mayer Baylin. Nichols was also an endorser of the American Peace Mobilization, a Communist Party front. [redacted]

The City that Stopped Hitler

This is a documentary film released by Paramount. It was assembled in the United States from film shot in the Soviet Union. The English narration given with the picture was written in Hollywood by John Huxley, member of Branch C of the Northwest Section of the Communist Party in Hollywood. The picture was produced by Artkino, Russian picture organization in the United States, and was edited by one Leonid Varlamov, a member of the Artkino concern. The picture is highly recommended by the Communist press. [redacted]

Black Sea Fighters

This picture was made from Russian news reel shots assembled in the United States and released in North and South America by Artkino, Soviet motion picture organization in the United States. The commentary in the United States was written in Hollywood by Clifford Odets, who is known to be a member of the Communist Party. The narration is given by Frederick March, Hollywood screen actor and member of the Communist Party. [redacted]

North Star

This picture was produced by Samuel Goldwyn productions. The Director was Lewis Milestone, who was born in Russia and has been sponsor of and active in a great number of Communist front organizations. The writer of

the script was Lillian Hellman, known Communist Party member and active in numerous Communist front organizations. Jay Leyda was technical director of this picture. He is a Communist Party member assigned to Branch A, Northwest Section, Communist Party of Los Angeles. The film deals with life in a small town in Soviet Russia prior to the time of the Nazi invasion and subsequent to that invasion. The picture has been severely criticized by some newspapers as being Communist or Soviet propaganda in that it presents a picture of life in the Soviet Union, which is not consistent with the facts.

Watch on the Rhine

This is a Warner Brothers production released in the fall of 1943. The producer is Herman Shumlin, a member of numerous Communist Party front organizations. Dashiell Hammett, writer of the screen play, is president of the League of American Writers and is described as a fanatical Communist by informants. The original play from which the screen play was taken was by Lillian Hellman, Communist Party member and active in numerous Communist front organizations. This picture dealt with the activities of anti-Fascist refugees in resisting Fascist oppression. It received glowing commendation from the Communist Party press.

Hostages

This picture was produced by Paramount Studios and is a war melodrama. The Director of the picture is Frank Tuttle, who is a member of Branch E of the Communist Party, Northwest Section, Hollywood, California. One of the writers of the screen play was Lester Cole, a member of the Sunset Branch of the Communist Party, Northwest Section, Hollywood, California. Among the actors in the picture is Luise Rainer, formerly the wife of Clifford Odets, Communist Party member. Other actors included Arturo de Cordova, Spanish actor; Katina Paxinou, Greek refugee actress, and Oscar Homolka, Russian actor who has been a guest of the Russian Embassy. The picture has been described as a propaganda picture in every sense of the word.

Sahara

This picture was produced by Columbia. It was directed by Zoltan Korda, a brother of Alexander Korda, English motion picture producer. Zoltan Korda is reported to show strong favoritism for persons of Communist sympathies. John Howard Lawson, member of Branch A-3 of the Communist Party in Los Angeles, is the writer of this screen play. The picture is adapted from the Soviet photoplay "The Thirteen." Among the actors are Humphrey Bogart, Rex Ingram, a Negro, and J. Carol Naish, all of whom are reported to have been affiliated with Communist front groups in the past.

[redacted] has further informed that Hurman made several trips to Russia, and at one time referred to the United States as the "middle-class crazy world." He directed "Waiting for Lefty" and "Paradise Lost", both of which were written by Clifford Odets. He signed "the letter of 150", justifying the Moscow purges in 1937. He protested against the release of "Tennessee Johnson" picture. He is also a lecturer at the Hollywood Writers School run by the Hollywood Writers Mobilization.

Don Hartman is an Associate Producer, and according to [redacted] he was a member of the League of American Writers, and is presently active in the Hollywood Writers Mobilization, the successor to the League, both of which are Communist controlled. This informant has advised that Hartman has also been active in the Hollywood Democratic Committee which is also a Communist controlled group.

David Hempstead. According to [redacted] Hempstead is a former screen director who has followed the line of the Communist fraction in the Screen Directors' Guild. [redacted] describes Hempstead as a sympathizer with the Communist movement and advises, however, that he has no evidence of actual membership on the part of Hempstead in the Communist Political Association. The informant could not advise of any organization under Communist control in which Hempstead has been active.

Nunnally Johnson. According to [redacted] Johnson was active in the Contemporary Theater during the years 1936 and 1937, which the informant has stated was organized and controlled by the Communist Party. He believes also that Johnson was active in the New Theater League also under the domination of Communists. [redacted] termed Johnson as one who, by his activities, has shown sympathy for the Communist movement, but described Johnson as having a "spotty" record, i.e., active only occasionally.

William Cameron Menzies. [redacted] has advised that Menzies was a former instructor at the League of American Writers' School for Writers in Hollywood, and is presently teaching at the People's Educational Center, Hollywood Extension, which is the successor to the School sponsored by the League of American Writers. Both groups have been described as being under Communist control. The informant does not know whether Menzies has been a member of the Communist Political Association.

Henry Myers and Jay Gorney, writers of the original play and known Communist Party members also worked on the script. The producer and director is E. Y. Harburg who has been identified as a sponsor and member of numerous Communist Party front organizations including the League of American Writers. The star of the picture is Lucille Ball who has been a registered Communist Party member since 1935. In that year, she was also a member of the Central Committee of the Communist Party for the State of California. [redacted]

Government Girl

This is an R. K. O. release, produced and directed by Dudley Nichols, an active member of the League of American Writers, the American Peoples Mobilization and numerous other Communist front organizations. The writer of the picture is Budd Wilson Schulberg, a former member of the Young Communist League. Schulberg is said to have a long record of Communist activities following a trip to the Soviet Union in 1934. The star of the picture is Olivia de Havilland, who is reportedly associated with Communist front organizations including the Joint Anti-Fascist Refugee Committee and various Russian relief groups. [redacted]

Destination Tokyo

This is a Warner Brothers production written by Albert Maltz, a member of the Northwest section of the Communist Party in Hollywood. It was produced by Jerry Wald and directed by Delmer Daves, both of whom are reported to have shown sympathy for Communist causes. The stars of the picture are Cary Grant and John Garfield (Jacob Garfinkel) both of whom are said to circulate in Communist Party circles in Hollywood. [redacted]

Three Russian Girls

This is a Gregor Rabinowich production for United Artists. The screen play was written by Don Jones, a known Communist Party member assisted by Abem Kandel, who is reported to be a member of numerous Communist front groups. Maurice Clark and Victor Trivas made the adaptation from the original story. Both Clark and Trivas are said to be active in Communist front groups. [redacted]

Tender Comrade

This is an R. K. O. production, written by Dalton Trumbo, a member of the Northwest section of the Communist Party in Hollywood. It was produced by David Hempstead and directed by Edward Dmytryk, both of whom are said to be members of Communist front groups.

The star of the picture is Ginger Rogers. During production, it is reported that Mrs. Lela Rogers, mother of the star, objected to certain alleged propaganda lines to be spoken by her daughter and refused to let the star deliver these lines. Mrs. Rogers complained of the Communist propaganda type of line

[illegible] writer, Carlos Franko. Franko allegedly arranged the period to [illegible] [redacted]

[illegible]

This is a universal production, produced and directed by [redacted]

[illegible] numerous Communist front activities in Hollywood. [redacted]

[illegible] Communist front groups [redacted] Hollywood.

[redacted]

[illegible] activities of the [illegible] type of picture involved is not limited solely to injecting propaganda into pictures but is also directed toward preventing all that the party might consider objectionable to its Party line. It is reported that in several instances, the Communist element is actually preventing the making of certain types of pictures. [illegible] there is the picture, "Uncle Tom's Cabin" from the book by Harriet Beecher Stowe. The production of this picture was bitterly attacked [illegible] the Negro [illegible] [redacted]

As of May, 1944, another picture, "The Life of Eddie Rickenbacker", was met similar pressure. Although Rickenbacker is a national figure and the hero of the first World War, the Communist Party objects to his [illegible] of his expressed political opinions regarding labor. He has been labeled a fascist, [illegible] a reactionary and an isolationist. [illegible] [redacted]

[illegible] 1944, [illegible] production [illegible] Communist front groups [illegible] the subject matter might be offensive to the British, and a press release on May 4, 1944, announced the film had been abandoned. Other films of this series which have been produced but not yet released are [illegible]

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[illegible] Tell the Lonely Heart

This is an R. K. O. production directed by Clifford Odets, a known Communist Party member who also wrote the screen play from the original book of [illegible]. The [illegible] is produced by [illegible], and is [illegible] of Communist front groups. The male star is Gary Grant, who is [illegible] associated with Communist Party members for [illegible] and the film also [illegible] to [illegible].

[redacted]

The Master Race

This is an R. K. O. production written and directed by Herbert Biberman. Biberman was a national officer of the American Peace Mobilization, a Communist Party front group, and is probably the outstanding Communist Party member in Hollywood, [illegible]. [illegible] of the picture [illegible] this [illegible]. Informants report it [illegible] the picture has been written and will be directed by one of the [illegible] Communists in the United States.

[redacted]

As of August, 1944, informants have advised that there have been no pictures released for general public presentation within the last thirty days which could be classed as propaganda for the Communist cause, either directly or indirectly, or which could be said to be pictures following the Communist Party line. It was reported that the entire industry has become acutely sensitive to criticism in this respect because the issue has been raised publicly in several directions.

However, as noted in Section II under the subhead "Hollywood Writers' Mobilization," a program was effected whereby the HWM would cooperate with the Office of War Information in producing a number of documentary films. The Hollywood "Daily Variety" for August 7, 1944, reported that the following pictures are planned for early production:

It's Murder

This picture will be produced at Columbia Studios from a script by Henry Blankfort for the Security Branch of the United States Army, Navy, and FBI. Blankfort is a known member of the Northwest Section of the Los Angeles County Communist Political Association.

The Story with Two Endings

The "Daily Variety" article states this picture is for the prevention of postwar inflation. It is to be written by Harold Buchman and Lou Solomon; both Buchman and Solomon are members of the Northwest Section, Los Angeles County Communist Political Association.

[redacted]

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When He Comes Home

This picture reportedly is to be made by Darryl F. Zanuck, working with the screen writer Paul Trivers. Trivers was a member of the Los Angeles Communist Party, U.S.A., in 1943 and held 1943 Communist Party book #36264. The film is said to treat the problems of returning wounded soldiers.

So Far So Good

This film allegedly will describe the nation's progress to date on international relations. It is also written by Henry Blankfort described above as a member of the Communist Political Association.

Air Transport Command

This film allegedly deals with military transport forces and is to be written by Oscar Saul, presently a member of the Northwest Section, Los Angeles County Communist Political Association.

World Peace Through World Trade

This film reportedly will be written by Edward Iliscu who was a member of the Northwest Section of the Communist Party in Los Angeles in 1943 and held 1943 Communist Party book #25115. [redacted]

During the latter part of August and early September, no pictures with propaganda content have been released. The following two pictures are planned for early release:

The Seventh Cross

This film, written by Anna Seghers, a Communist propagandist now in Mexico, reportedly will be released for public showing almost immediately.

Citizen Tom Paine

This picture has not been produced heretofore due to its alleged "revolutionary content;" however, Walter Wanger, Hollywood producer, has now purchased the story and it reportedly will be produced in the near future. Informants advised that Communists are already hailing Mr. Wanger's courage in making this type of picture and it is noted that Wanger has showed considerable sympathy for the work of Hollywood Communists in attacking the Motion Picture Alliance. [redacted]

"Tomorrow, the World"

The Daily Worker for November 26, 1944, on page 6 of the Magazine Section, carried a considerable sized spread on this film which, according to the article, raises the question "in popular form", what to do about Germany after the war. It is stated that this film was produced by Lester Cohen from a screen play by Ring Lardner, Jr., and Leopold Atlas. It might be noted that Ring Lardner, Jr., is a known Communist. The three adult principals are Frederick March, Agnes Moorehead and Betty Field. March is known for his affiliation with a number of Communist controlled groups.

In January, 1945, the Hollywood Writers Mobilization was responsible for a closed showing of this motion picture which was written by Ring Lardner, Jr. and Leopold Atlas. Both have been members of the Communist Party. At the private showing there was a discussion by one Dr. James T. Shotwell who was introduced as a State Department Consultant to the Office of War Information. Shotwell spoke at the meeting and stated the motion picture was more powerful than the radio or printed word in "moving the spirit of mankind." Other speakers at the showing included Albert Maltz, Ruth McKenney, Vladimir Pozner, Dr. Thomas Mann, a German refugee writer, Dr. Franklin Fearing, Albert Lewin, actor and California State Assemblyman; Lou Harris and Lionel Lavery. Of the above, the known Communists are Albert Maltz, Ruth McKenney, and Lou Harris. Pozner, Lavery and Dr. Mann and Fearing are known for their close cooperation with Communists in the past.

"Counter-Attack"

The "Daily Worker" for May 17, 1945, characterizes this picture as "one of the very best of war films as well as a significant contribution to American-Soviet friendship on a par with 'The North Star', 'Battle of Russia', and 'Song of Russia.'" The "Daily Worker" article continues, "Deeply moving and sincere, 'Counter-Attack' rings bells for red blooded Americans and dynamic Soviet strategy against the fascist curse. For this give thanks to the brilliant Columbia team of John Howard Lawson, screen writer, Zoltan Korda, director, James Wong Howe, photographer, Louis Gruenberg, composer and Paul Muni who plays Kulkov, the part Harris Curnovsky created in the stage play."

Of these individuals, Lawson is the leading Communist in Hollywood; Korda is reported to show strong favoritism for persons of Communist sympathies; and Howe, an instructor in the People's Educational Center, currently lives with Tamara Habb known to have held 1944 CPA membership book 46324.

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Coffey
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Carson
Mr. Egan
Mr. Hendon
Mr. Pennington
Mr. Quinn Tamm
Mr. Mease
Miss Gandy

"The Women I Live In"

"The Worker" for June 3, 1945, announced that a featurette length movie by this title was being made on a non-profit basis by RKO Studios.

The film was produced by Frank Ross, directed by Mervyn LeRoy, written by Albert Maltz and starred Frank Sinatra. Albert Maltz is a Communist key figure in the Los Angeles area.

According to an account in the Los Angeles "Daily Pens", Frank Ross proposed a dramatization of the problems of religious tolerance and then Maltz agreed to write the script. The action takes place in a stage door alley where Sinatra, after having appeared on the stage comes out for a smoke and is confronted by a frightened youngster who has run into the alley to escape his tormentors. As the gang comes after the youngster, Sinatra takes charge and talks sensibly to these boys, concluding the picture by singing Earl Robinson's "The House I Live In", from which the short subject has been named.

Earl Robinson on the occasion of an anniversary meeting on October 29 1944 of the American Youth for Democracy, successor organization to the Young Communist League, lent his name to the group as a sponsor for use in publicizing the rally.

(November 14, 1946 through February 14, 1947)

[redacted] a confidential informant of the Los Angeles Field Division, compiled a list of motion pictures made by the Hollywood motion picture industry between October 1, 1945, and November 1, 1946, in which there is a possibility of propaganda of a subversive nature. [redacted] indicated that he cannot definitely state there is Communist propaganda in all the pictures listed below but he has endeavored to list those pictures which have been produced, directed and written by persons whose connections with the Communist movement have been established by reliable and dependable records. In all the pictures listed below [redacted] has stated that the persons mentioned as writers, producers and directors of these pictures have been shown to have been connected in the past or at the present time with the Communist Party or its front organizations in the Hollywood area, and for this reason it is probable that they would not hesitate to take advantage of their positions to inject propaganda sequences or suggestions into the pictures.

The list confidential informant [redacted] has prepared is as follows:

1. "The Crimson Canary," Drama, Universal Release

Henry Blankfort, Associate Producer
Writer of Screenplay

No other persons connected with this picture have known connections with the Hollywood Communist movement.

2. "Confidential Agent," Melodrama, Warner Brothers Release

Robert Buckner, Associate Producer
Herman Shumlin, Director
Robert Buckner, Screenplay
James Wong Howe, Cameraman
Franz Waxman, Musical Director

Charles Boyer, member of cast
Lauren Becall, member of cast
Katina Paxinou, member of cast
George Coulouris, member of cast

3. "Cornered," Melodrama, RKO Release

Adrian Scott, Producer
Edward Dmytryk, Director

John Huston, Story and Adaptation

Morris Carnovsky, member of cast
Luther Adler, member of cast
Oliver Blake, member of cast

4. "Scarlet Street," Drama, Universal Release

Walter Wanger, Producer
Fritz Lang, Director
Dudley Nichols, Screenplay

Edward G. Robinson, member of cast
Joan Bennett, member of cast
Vladimir Sokoloff, member of cast

5. "Abilene Town," Western,

Herbert Biberman, Director
Harold Shumate, Screenplay

Lloyd Bridges, member of cast

6. "Tomorrow is Forever," Drama, RKO Release, International Production

Irving Pichel, Director
Lenore Coffee, Screenplay
Max Steiner, Music

Orson Welles, (Star), member of cast

7. "Three Strangers," Melodrama, Warner Brothers Release

Jean Negulesco, Director
Howard Koch and John Huston, Screenplay
Adolph Deutsch, Music

Sydney Greenstreet (Star), member of cast
Peter Lorre, member of cast

8. "Diary of a Chambermaid," Drama, United Artists Release

Jean Renoir, Production and Director
Burgess Meredith, Producer and Screenplay

Paulette Goddard, member of cast
Burgess Meredith, member of cast
Francis Lederer, member of cast

9. "Deadline at Dawn," Melodrama, RKO Release

Sig Rogell, Producer (Executive)
Adrian Scott, Associate Producer
Harold Clurman, Director
Clifford Odets, Screenplay
Hans Eisler, Music

Susan Hayward, member of cast
Paul Lukas, member of cast
Osa Massen, member of cast
Roman Bohnen, member of cast

10. "Strange Love of Martha Ivers," Drama, Paramount Release

Lewis Milestone, Director
Robert Rossen, Screenplay
Hans Drier, Art Director (Dreier)
Miklos Rozsa, Music

Roman Bohnen, member of cast

11. "Her Kind of Man," Melodrama, Warner Brothers Release

Gordon Kahn and Leopold Atlas, Screenplay
Arthur Schwartz, Songs
Jean Rencir, Lyrics

Dane Clark, member of cast
Faye Emerson, member of cast
George Tobias, member of cast

12. "The Searching Wind," Drama, Paramount Release

William Dieterle, Director
Lillian Hellman, Screenplay
Hans Dreier, Music

Sylvia Sydney, member of cast
Dudley Digges, member of cast

13. "O.S.S.," Paramount Release

Irving Pichel, Director
Hans Dreier, Music
OSS Technical Consultants:
Commander John M. Shaneen, USNR
Lieutenant Raphael Beaghon, AUS